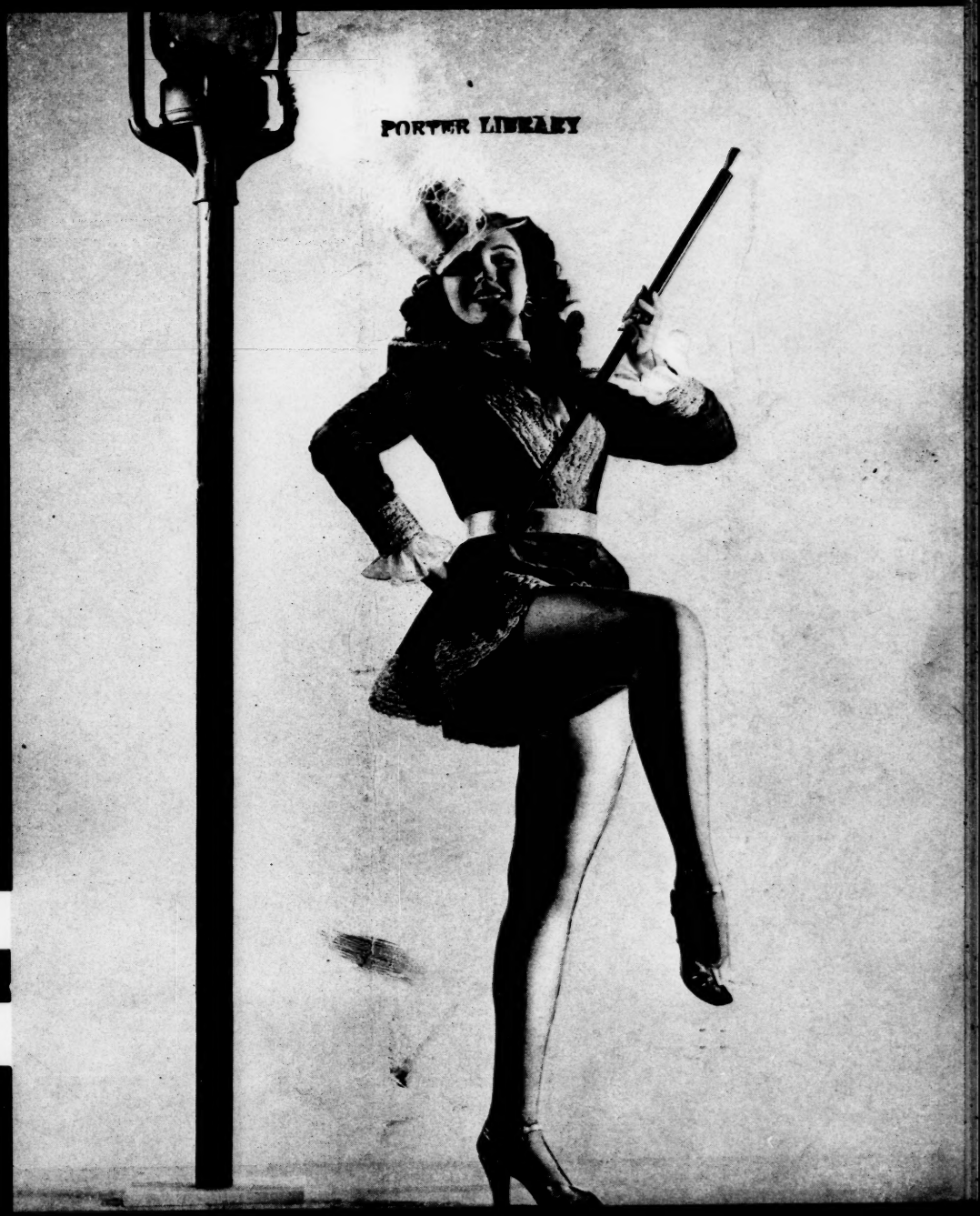
DANCE



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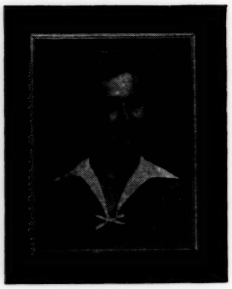

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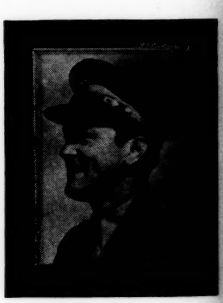

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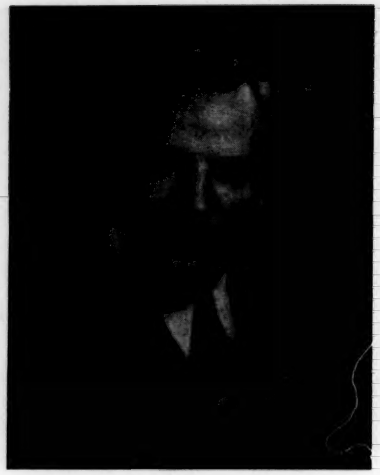

Thanks for your letters

Your letters of appreciation have been so numerous of late that it has been impossible for me to answer them separately, but I want you to feel that we do appreciate them. Keep on sending them, and I will try to answer your questions in this editorial from time to time.

From the replies to my last editorial regarding Ballet Theatre, it is clear that the artists, teachers, and public alike, want me to continue the fight to eliminate discrimination and unfair business methods. I cannot say, however, that this same opinion is held by Sol Hurok, Ballet Theatre's booking agent. For during the ballet season when the ballet issue of Dance Magazine was offered for sale around the Metropolitan Opera House, (and I want to stress that this was only done after the management of the Opera House gave our office to understand that they had no objection), the police were called to stop the sale. This was done without any legal right to do so as was subsequently proven, as after this incident, the magazine was sold again without interruption.

This magazine cannot be controlled by any dictator who may think he controls the ballet field. We will always expose trouble where we find it. While I'm on that subject, I want to make it clear that I appreciate the Ballet Theatre. I worked and went through the trials of the first season with them at the Centre Theatre when enthusiasm and hopes were high. I know what they are capable of doing. Take, for instance, Markova who scored such a tremendous hit this year. Besides being an excellent artist she is also a wonderful personality. I had occasion to watch her home interests while I was a weekend guest at Jacob's Pillow two years ago. She took a really serious interest in the well being and food problem of her girls and proved to be a perfect hostess..

Then there is Lucia Chase the backbone of the Company. She deserves unlimited credit for keeping the Company together. It's too bad Baronova, whom everyone likes, was unable to dance because of illness. Then Dolin and Tudor, the two mainstays, both excellent in their field, and Bolm, who joined at the Centre Theatre period and rejoined on the coast tour. Massine, whose reputation needs no elaboration, as well as Laing, Eglevsky, Seminoff, Romanoff, Kaye Conrad, Lyons. They are all good artists and have done an outstanding job. I was sorry to hear that Conrad and Lyons had resigned. They are both fine and original Ballet Theatre material. However, I did think the corps de ballet did not have the spirit or the precision it had in the days Ballet Theatre played at the Centre Theatre. But, I am told that this is caused by the high pressure of the booking management, crowding the opening of the New York season. This can also be blamed for Tudor having to present "Romeo and Juliet" as an unfinished ballet.

In the seven years I spent as president of Advanced Arts Ballets, the producers of Mordkin's Ballet and Ballet Theatre, I saw things which would fill volumes on the manipulations, intrigues and activities which continually taxed one's wits to cope with. But I shall let that rest for the present. It is fair dealing and the future growth of our profession that this magazine will guard and for which we will fight.

I mentioned some of these things as an introduction to some of my answers to many of you teachers, dancers and students who ask, "What is to become of us who study ballet or who are now dancers, if one man controls big ballet." To all I say, support, also, all other dancing groups, for instance, the Ballet Russe de Monte Carlo. They have fine artists and a good repertoire. There should be competition in the dance field. It is advantageous to the artist, and it is wholesome for the public. For only competition will breed better artists and better performances.

But do not think for a moment that ballet, as it is publicized, is by any means the main avenue for the employment of dancers. Ballet Theatre has about 45 dancers on its roster and not all have a full year's employment. Radio City Music Hall alone employs 100 dancers for 52 weeks a year, not counting the extras and guest artists. It may also interest you, Radio City played to 540,000 paid customers in the last four weeks. Then, there are all the theatres with dance numbers, the movies, night clubs, and independent dance groups. So far, the big ballet companies, such as de Basil's Ballet Russe, Ballet Russe de Monte Carlo, The Mordkin Ballet and Ballet Theatre have been financed by a few wealthy individuals, and fortunes have been spent to publicize them and keep them going, but they have done a great deal to make ballet popular and have worked to the advantage of all of you who make teaching or dancing your life's work. But you need never feel you are at all dependent upon them.

Sincerely yours,

RUDOLF ORTHWINE, *Publisher*

P. S. News comes from Richard Pleasant, the former manager of Ballet Theatre. Pleasant is a very talented man and I am glad to hear that the army recognizes his ability. As Lieutenant in the Field Artillery at Camp Roberts, California, he now has charge of touring artists. When he joined up with the armed forces after Pearl Harbor, the ballet world lost an ardent worker. The best of luck to him!

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DANCE
MAGAZINE

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Front Cover: Ann Miller, who will next be seen in the Columbia Pictures production, "What's Buzzin' Cousin?"

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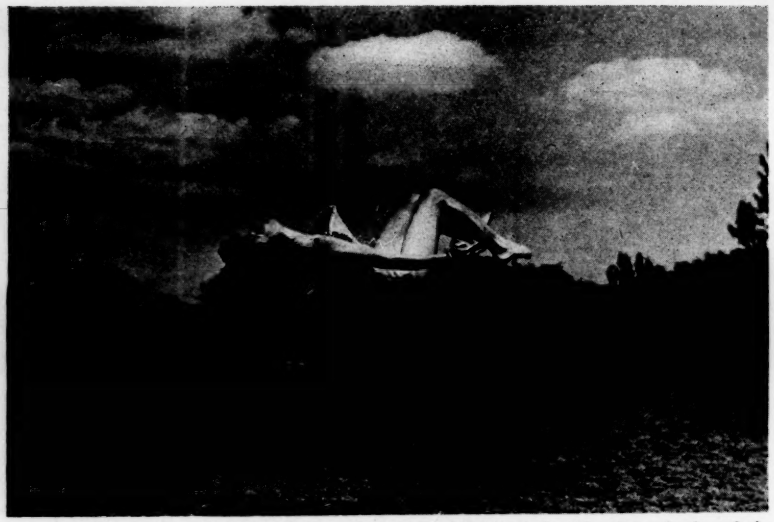
photo: Jimmy Sileo

This holiday pageant, already witnessed by more than 3,000,000 persons and hailed as one of the outstanding spectacles of the American theatre, was first staged at the Music Hall in 1934 and since has been presented annually in response to thousands of requests each year.

A setting 185 feet wide, 90 feet high, and 70 feet deep transforms the Music Hall stage and choral stairways into a huge, vaulted cathedral. Before towering stained glass windows, in the glow of a hundred flickering candles, the surpliced altar boys, hooded monks, acolytes, and choir singers move in majestic procession before the high altar. Then to the chanting of "Reve Angelique" from Rubinstein's "Kammenoi Ostrow", sung by the Music Hall Choral Ensemble, the dancers move into formation and create a giant cross of Easter lilies on the vast stage.



First place was given to this solo photograph of Doris Myrick of the Mae Rose Studio of the Dance, Miami, Florida, taken by photographer A. D. Vinci of Yonkers, New York. To catch such a beautiful photograph of an acrobatic dancer at the highest point in a backward somersault takes an expert photographer and an expert dancer cooperating with perfect timing.

Poems, posters and photographs of the dance that won places in the National Dance Week Contests.

NATIONAL DANCE WEEK WINNERS

We have been very much gratified with the material sent in for National Dance Week Contests in poetry, photography and posters.

The photographs were judged by Constantine, our staff photographer from a point of view of action photography; by Oscar Fileppo, our art director, from the point of view of layout and reproduction; by Lucile Marsh, editor, for dance value; by Alan Murray for skating department. All kinds of dancing were considered equally.

The Poster was judged by our art director, Oscar Fileppo, Bernice Oehler, artist; Ted Donn-Withey, advertising expert.

The poems were judged by Lucy Lampkin, dance poetess, Alan Murray, writer and Catherine Jones, poetry teacher at Julia Richman High School.

Second and third place were only given if there were close competitors.

First place was given to Syracuse for the organization of its National Dance Week. There may have been other communities that did equally well, but we could only judge those whose programs were sent in to us.

The mayor opened the event at the Museum on Monday. The chairman of the poetry group gave a program. Dr. Piper showed his oriental dance moving pictures. Dr. Paul Paine gave a special program for the Friends of Reading. The Zonta Club had a special dance program and all the radio studios gave fifteen minutes and mentions throughout the week.

SYRACUSE COMMITTEE FOR
NATIONAL DANCE WEEK
NORMA ALLEWELT, *Chairman*

Members of the Syracuse Dance Art Association: Hon. Thomas E. Kennedy, Mayor of Syracuse; Dr. William Pierson Tolley, Chancellor of Syracuse University; Dr. Paul M. Paine, Director and Ex-Librarian, Syracuse Public Library; Mrs. Charles B. Farnham, Jr., County Head of Parent Teachers Association; Mr. Ernest L. Owen, Publisher, The Post-Standard; Mr. E. A. O'Hara, Publisher, The Herald-Journal; Mr. Edmund R. Vadeboncoeur, News Director, Radio Station WSYR also news commentator; Mr. Raymond C. Gantter, Program Manager, Radio Station WFBL; Mr. D. F. Foote, Program Director, Radio Station WOLF; Mrs. Thelma MacNeil Curran, Musical Director, Radio Station, WAGE; Dean Harold L. Butler, Dean of Fine Arts College of Syracuse University; Prof. C. Bertram Walker, Chairman of the Art Committee of Syracuse University; Miss Katherine Sibley, Director of Physical Education for Women at S.U.; Prof. A. E. Johnson, Associate Prof. of English at S.U., Chairman of the Poetry Group at Syracuse Museum of Fine Arts; Dr. Raymond F. Piper, Head of Philosophy and Psychology Dept. of S.U.; Miss Elizabeth V. Beach, Director of Music in the Public Schools; Mr. Ware Clary, President of the Board of Education; Dr. G. Carl Alverson, Superintendent of Public Schools; Miss Anna W. Olmsted, Director Syracuse Museum of Fine Arts; Mrs. Malcolm O. Allen, Art Director of the School Art League; Mr. Henry M. Lipes, Head of Art and Music Dept. Syracuse Public Library; Miss Edna Andrews, Head of the Art Dept. in the Public Schools; Mr. Harold C. Newton, Supervisor of English in the Public Schools; Miss Helen M. Hewitt, President of the Zonta Club; Miss Ruth Stephens, Program Chairman of Zonta.

Winning poems follow.

First Place

RETURN TO JACOB'S PILLOW — 1942

And now I have come back again.
Once, long ago it seems, I walked
These hills, and dreamed
Along the glade beneath the birches,
Knew swift-winged, sun-drenched days, forgetful
That there was another world less magic.
Now from that other world I come once more
To stand on tiptoe, breathless lest you may have gone.
And this I find, your bright, up-soaring splendor,
Unchanged by war, has once again
Transfixed my soul with beauty.

—*Susan E. Carter*
Duxbury, Mass.

Tying for Second Place

WINE TO NIJINSKY

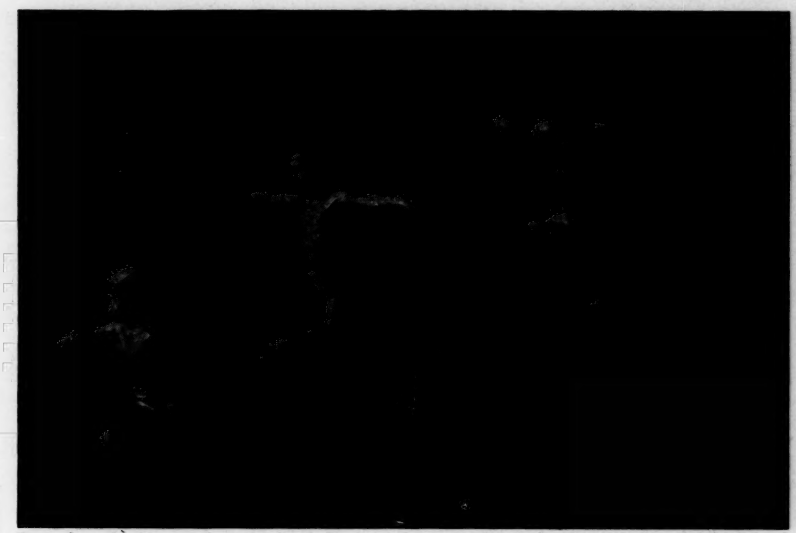
Vaslov! You of the almond eyes!
Though your bird like feet dance no more
From variation to variation,
Their mimed action stately, fluid—
Though the rushing sound of audiences
In their terrific joy is stilled for you
And the cry of "Encore, bis, bis, bis" is silent — I drink to you!
Though you no more evoke bright dreams;
Glamorous, Slavonic, langorous —
Movements in gold that men tell about:
Geometric patterns made by weaving feet.
Where is Diaghileff? Pavlowa?
Karsavina? Where is Fokine?
Bolm? Fokina? And Vassly?
Where are the yellow kid slippers?
Who now dances Scherazade ?
Who plays Le Spectre de La Rose?
Where is your Harlequin? Egyptian slave
And Russian peasant?
Do you dream of Petrouchka? Narcisse?
Or are you satisfiied to trace patterns
With your hand? While feet are stilled?
To you I drink!

—*Ada Clarke Carmichiel*
8900 France Ave., So. Route 4
Minneapolis, Minn.

BALLERINA

A dollar ten had bought my precious seat,
The fifth row center, two seats from the aisle.
The curtain rose—my heart began to beat,
I flushed, and oh! I caught my breath awhile
Markova, like a sun-lit cloud, in white
Was dancing radiant and soft. She leapt
And, almost floating, whirled; a glow of light
About her. As the curtain fell, I wept.
A thousand years from now that stage will lie
In ruins glorious as those of Greece,
And learned archaeologists will try
To solve our century's riddle piece by piece.
They'll say, "In their time culture too had grown."
Their evidence in ruins and cold stone.

Rena Benson
317 W. 89th St.
New York, N. Y.



First place for group photograph of dance goes to pupils of the S. M. Inman Public School, Atlanta, Georgia, for this photo of their dance called "Airplanes". The teacher is Dorothy Alexander and the photographer is Bill Wilson of Atlanta, Georgia.

Honorable Mention

DANSEUSE DELIRIUM

I feel so very lovely—as light as any fairy—
My every movement seems to me to be absurdly airy;
Methinks no fluffy cloud could float across a summer sky,
And do it quite as easily and gracefully as I.
The rhythm in my ears rivals the rain's murmur in June;
I dare not do a high arabesque lest I upset the moon.
I have not been "discovered"—nor will I—for you see
I'm not a ballerina except just "inside" of me.
But still I'm temporarily a lovely dancing sprite,
Transformed by a performance of the Ballet Russe tonight!

—*Elizabeth Rains*
Antioch, Tenn.

(*Continued on Page* 29)

Second place was given to this photograph of Hildegarde Lewis, dance director of National Music Camp, and also Dance Studio at Wichita, Kansas. Unfortunately, the photographer's name was not sent in. Skaters will be interested to know that Miss Lewis was Donna Atwood's first dance teacher.

Doris Humphrey and Charles Weidman

An interview with Bernice Oehler in which she gives us word and line pictures of the famous dancers that she has sketched in her career

Pavlowa and Novikoff in "Gavotte"

SKETCHING THE DANCE

Bernice Oehler was teaching art at the University of Wisconsin when the dance came into her life, and completely changed her design for living. But let Miss Oehler tell her story.

"Margaret H'Doubler was just beginning to develop her now famous dance department at the University, and Berta Ochsner was a lovely undergraduate, when I sauntered into a dance class one day and began to sketch. From that moment on I wanted to draw the dance more than I wanted anything else. So from that afternoon on I planned my life around the dance." Having told us this much, while she poured tea for us at her fiftieth street studio, we insisted she go on and tell the whole story for Dance Magazine readers.

"That winter I spent all my spare moments drawing Marg H'Doubler's classes in all possible dance positions and movements. Those drawings were used to illustrate Miss H'Doubler's first book on dancing.

"That year I also saw Pavlowa for the first time.

"I never remember anything before or since that had the power Pavlowa did to make me feel I was actually taking wing. I could have soared right through the ceiling without cracking a board, except I was afraid I'd miss something.

"I remember thinking she must be the youngest in the company. She was so delicate, gay, and spontaneous. Yet the artist in me realized such sustained finesse, such accurate abandon, could only be accomplished by the mature artist. That was my first introduction to ballet dancing, but Pavlowa lifted it forever out of the limitation of a technical routine and made it live. I shall always love ballet because of that glamorous introduction. Novikoff, her partner, was equally thrilling in his brilliant, masculine way.

"I went over to the theatre to get permission to sketch. No sooner had I entered the office than in walked Pavlowa, herself, or I should say, 'Pavlowa made an entrance'. Although she was simply dressed in street clothes, the Russian Empress, herself, could not have been more impressive. (She radiated "Grand Manner" like the movie queens of today ooze glamour.) The room was filled with the magnetism of her presence.

"Only a few minutes later I saw her come on stage and start to work. Oh boy, did she work! She did five to everybody's else's one. When she wasn't actually going through the rehearsal, she was over in the corner working as if she might never get another chance.

"It was during this rehearsal I made drawings of her and Novikoff in the classical adagio and their world famous 'Gavotte'.

"That year the Denishawn Company came through Madison, and I drew them from memory the next day. I developed one of these sketches into a cover for Drama Magazine.

"Miss St. Denis wrote to Drama asking where they could find me. A meeting was arranged the next time they came through Milwaukee. I had a breakfast date with them and stayed all day until after the show that night.

"Several years later I gave up my teaching job and set out for New York to make my way as an illustrator artist to the dance.

"Ruth St. Denis and Ted Shawn were just at their height at this time. I met them and sketched a bit. Miss Ruth took me right in like an old friend. I lived at Denishawn for a period and was associated on and off with them for many years. I saw the preview of Doris Humphrey's famous 'Hoop Dance' and made many sketches of her, Martha Graham and Charles Wiedman. What fun it was to draw Charles with his flair for humorous line. You can imagine how such models spoiled me for humdrum bread and butter drawing.

"I remember they wore the Annette Kellerman bathing

Argentina

suits to practice. I drew them so much, I knew every line of their bodies. I could draw them in their place in a group, whether they were there or not. But one day when I was supposed to meet them at the railroad station to go somewhere with them, I pretty near missed them. I hardly recognized them in their clothes. I remember what a shock I had as I finally realized these were the lovely bodies I had drawn so many times, now hopelessly covered up and concealed to look like ordinary humans.

"At this time Ruth and Ted were publishing their Denishawn Magazine and used my drawings as illustrations each month.

"When Ruth came back from the Orient what a feast we had! It was a real bacchanale of line and color. She would dress up in one gorgeous thing after another for me. Before I was half through drawing the possibilities of one, she was rigged out in another.

Broadway Tap Dancer

"Troy Kinny used to come over to Denishawn House and we all worked and played together. I only wish I had taken notes on the lines as Ruth and Troy flashed repartee back and forth, but I was too busy getting down the dancing lines, and so was he.

"Line, line and more line, that was Ruth St. Denis. Her handling of drapery was a thing of rare beauty in itself. She was decorative to her finger tips. I have done hundreds of drawings of her, but I could do millions more without ever repeating. As inspiring as she was as an artist, Ruth was just as delightful as a person. Sweet, witty, philosophical, she took the sting out of many a difficult moment.

Martha Graham

"I remember going back stage to see her during a small town engagement. She greeted me enthusiastically and said, 'Come right down to our dressing room. I've had many dressing rooms but I never had to go thru a coal bin to get to one before'.

"Sure enough, we had to go into the cellar of the theatre and through a coal bin to a tiny little hole in the wall. Ted came in soon and we philosophized on the ups and downs of an artist's life, and tried to think of some way out.

"Suddenly Ruth dropped the whole matter as if it had been one of her oriental scarfs and said gaily,

'Why not relax, and let God do something about it.'

"A completely different experience was my drawing of Wigman. In my haste to get to the recital of the widely heralded priestess of the new dance I forgot my sketch pad. I was frantic but finally prevailed upon the usher to give me some used envelopes and I got along very nicely.

Nimura

"I also sketched Miss Wigman at a rehearsal and found her very simple, gracious, straightforward and completely unaffected. She had great force and sincerity in her work. She had a message and she worked like a slave to put that message across. She spoke deeply and philosophically about the dance and its design in space, and all her dance lines faithfully expressed her convictions.

"When I think of strength, Nimura always comes to my mind. In the first place, his body was fascinating to draw because of its clean-cut, lean strength. The line of every muscle is so clear and the development so well balanced and controlled. He was also extremely decorative in his feeling for line, but it was a very masculine type of line design. Nimura, too, was a meticulous workman. Every detail was carefully studied and painstakingly worked out. He was always a very appreciative and satisfactory artist to work with.

Ruth St Denis

"One day, I felt I was getting too arty. I decided to crash Broadway and do some tap dancers. I entered the studio that was making the most noise. Everybody was yelling. A half dozen different tunes could be figured out from pianos and radio. The subject here shown was the one I chose, and I must say I never spent a more amusing two hours. He loved posing for me and never became the least bored or fatigued. Above the din he spun the tale of his life history to me, in all its amazing details, and if I failed to get the spirit of Broadway, it certainly was not his fault.

Mary Wigman

"Argentina was particularly fascinating to me because she developed such a tremendous range of movement and emotion within the confines of one style of dancing.

"I have drawn Graham in many different phases of

(*Continued on Page* 25)

DANCING FOR THE YOUNG CHILD

Technique or self expression, which of these should be stressed? Fantasy and Form are both important. Children want and need both.

Photos were posed by: Cecile Berkenfeld, John Biro, Margaret Edelstein, Beatrice Rosetti, Babette Schneer, Iris Solomon and Minda Ware.

by BLANCHE EVAN

The Quest for Form

From the time children begin to talk, their conversation is one eternal, "Why?" They must know the why, the when, the how, the wherefore of every thing. Their questions know no bounds. Sometimes we don't know the answers, even though we ourselves once asked these questions. Young children love to go to school, to learn to read and write, to figure out puzzles and to guess the answers. The more they learn, the more this mysterious world takes on reason and form. Mystery and chaos resolve into knowledge, understanding and security.

The Shelter of Fantasy

Before children know things, they feel them, fear and joy, pain and pleasure. Not yet having acquired knowledge of the real world, children build their own world of imagination based on these emotions. Adults have capitalized on this, often for their own advantage, and invented the Bogey Man and the Good Fairy. Fantasy for children is not an escape from reality as it often is for adults. It is the only world children know. It becomes an escape only when they find reality less entrancing than they had imagined, or when they find they cannot understand the adult world or cannot yet attain a place in it. Only then fantasy becomes transformed from the child's natural world into a shelter from the real world. It is then that they learn to use the phrase "let's make believe".

Dancing, the Perfect Activity

Dancing, by its very nature, has within it the means of gratifying both the formal and imaginative needs of the child. Dancing organizes space by its stress on direction. It organizes time by its emphasis on duration and accent. By training the child's body to co-ordinate, it meets the need of security in the form of physical movement. Imagination, so natural to the child, is a potent force for good if it is wisely channeled; for bad, if it is suppressed. Dancing is a means of directly externalizing the child's emotional life by offering an outlet through her own body for the direct expression of her wonder world, her inner world of fantasy. This is of the utmost psychological importance in that it helps to divert her from subjectiveness and ingrown pre-occupation.

Dancing, more than any other art, unifies the child's quest for form with her need of expression. Also it is direct in its transference of emotion into projection, because the instrument of the art is the child's own body. Dancing is the only art activity which welds the physical, mental and emotional growth of the child, by lending fantasy to physical activity, and by offering to the mind and spirit a physical expression. Dancing is also an excellent medium for the balancing of the formal and imaginative in children in whom one or the other tendency is disproportionately strong.

The Necessity of Balance

Yes, dancing can do all this. A form of dancing for children that neglects the elements of either form or fantasy is doing only part of its job. Progressive parents are careful to select toys that are both enjoyable and constructive, yet often they will send their children to a dancing school where they are taught only formal technique or to the opposite type of school where they are encouraged to express themselves entirely without structural guidance. There is no more pathetic sight than to watch children who have had technical training exclusively, but who cannot express the simplest bit of pantomime or movement colored with quality. It is equally pathetic to see children who have been allowed to run riot for years expressing themselves but who are lacking in body co-ordination and technical grasp. Sometimes the child who resents technical discipline is merely lazy, and, therefore, finds it much less taxing to "just dance". On the other hand, there are children who have been badly influenced for instance, by the wrong kind of movies, who have developed exhibitionistic "show-off" complexes, and thereby spurn the less obvious accomplishment of creativity. In unspoiled children the quest for form and the love of fantasy are both strong. They are both so important that in their dance activities a balance between them should be established and neither one nor the other neglected. A six year old child can and should know what a shoulder blade is and where it must be held so that she may avoid being round shouldered. A ten year old child should not be deprived of the opportunity of dancing about the countless fantasies that continue to fill her mind into adolescent years.

Fantasy in Form

The weight of our experience as adults is too heavy for the bridge that connects us with the little lost island of the child's experience. Very often when children disobey or fail fully to execute an instruction, it is because they have not understood, owing to limitations of vocabulary

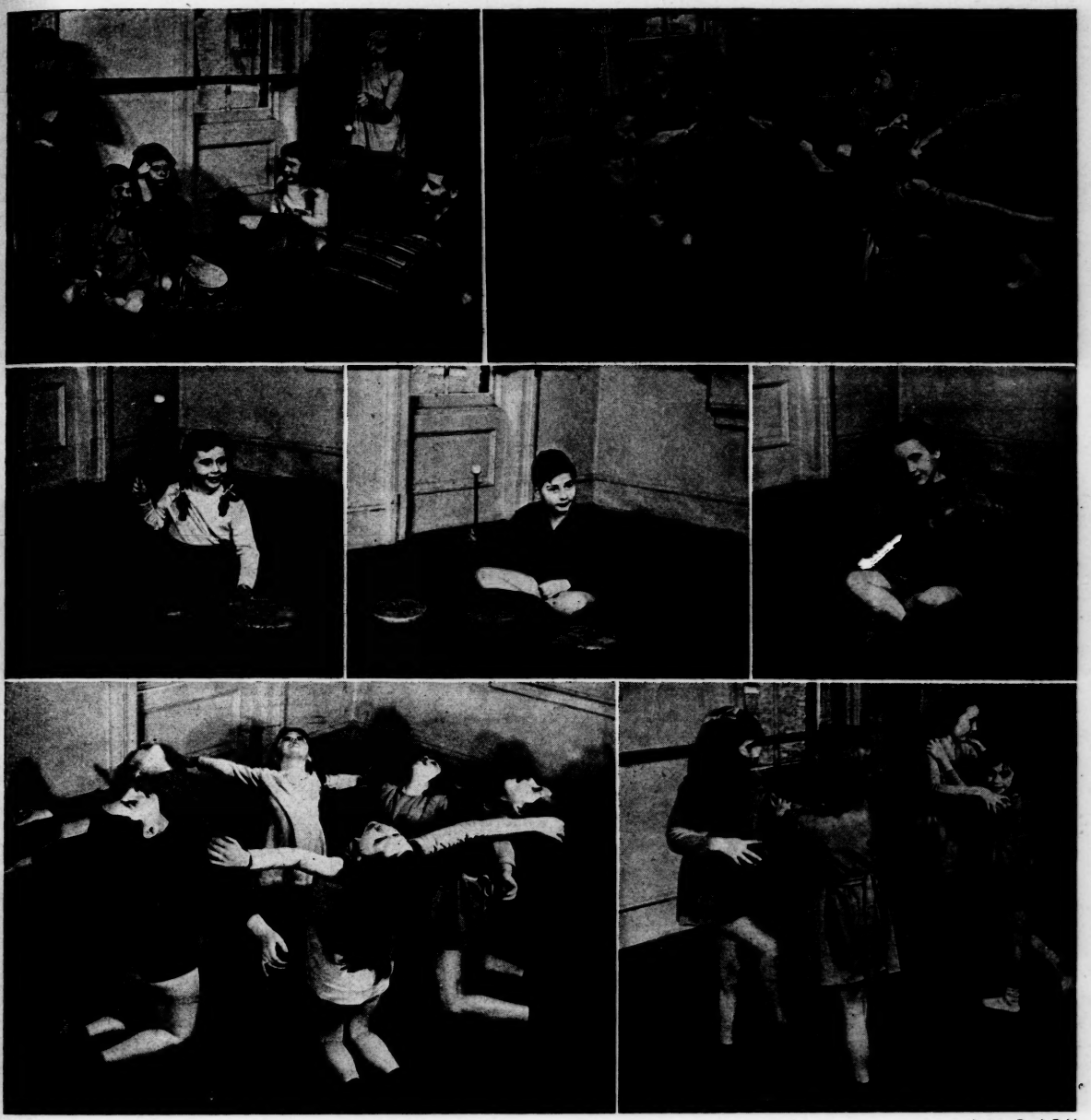


photo: Fred Fehl

and of actual experience. For instance, I myself have asked little girls to bend the wrist, and was surprised to be asked in turn, "What is a wrist?" I have asked them to keep their ankles together throughout an exercise, and when they paid no heed, I realized that their concept of "together" embraced only people and obvious objects. I then resorted to miming the action of tieing an imaginary string around their ankles, whereup the idea of "together" became much more tangible and they proceed to execute the exercise correctly.

Children want form but it is necessary to present it to them in terms of their own world of fantasy. Not to practice running in the abstract, but to run and to imagine that you are catching somebody, or to run with a fluffy pink scarf that creates a soaring design in the air. Not just to beat time, but to beat it on various instruments, each with its own timber and pitch: tinkly bells, booming drums, reverberating gongs. Not to flatten the shoulder blades against the spine, but to make the shoulder "wings" appear and disappear. Not only to stretch, but to open like a flower to the sun. Any formal technique in regard to space, time, body mechanics, dynamics, or content, will be more quickly grasped and will be more enjoyable and, therefore, more desirable to children if it is couched in terms of their own world of fantasy. This method of

(*Continued on Page* 28)

Cyprienne Gableman dancing before the exciting back drop of her native Colorado. No wonder Cyprienne believes the sky is the lim't and refuses to let Broadway bog down her windswept ideas of the dance. New York's dancing already shows effects of out of town fresh air.

SUCCESS STORY

An interview with Cyprienne Gableman, Young dancer from beyond the "Great Divide"

Of the thousand and one girls who come to New York to make good in the dance world, only a fraction of one percent make the grade. The reasons for failure are many, but by giving a truthful account of the girls who solve the problem, we hope to throw light on the whole subject for all the future young dancers who will lay siege to New York.

Take the story of Cyprienne Gableman. Cyprienne was sent to dancing school to repair the damage an automobile accident had done to her leg when she was seven years old. At twelve, her injured leg was an inch and a half shorter and had no strength at all, so she started dancing at the Lillian Cushing School in Denver, to develop it back to health. Almost immediately Cyprienne decided to become a dancer and she has never changed her mind since. Her teacher, however, was wise enough to try to interest her in teaching dancing, fearing her injured leg would prove too great a handicap for professional work.

"But I was sure dancing could develop that leg to be as good as the other," said Cyprienne, "and it did! Today, I have to stop and think which leg was injured. But I did take the opportunity Miss Cushing gave me to assist her and I learned a lot that way. This also enabled me to take more classes in exchange for assisting."

Cyprienne appeared in the Cushing School recitals and put on dance numbers at her high school. Soon, she was a member of the corps de ballet of the Summer Civic Opera Company and finally, one of its soloists.

The Met gave a summer season in Central City, Colorado, so Cyprienne next took a job as a member of the corps de ballet there.

The summer Cyprienne graduated from high school she was one of the soloists in the Central City Opera Ballet. Edward Johnson in an interview given to the press said, there were at least three girls who were good enough to join the Met Ballet in New York. The three girls (Cyprienne was among them, of course) set out for New York in September.

"Father was against it, because he wanted me to go to college. But Mother always backed me up and saw me through. You don't know what it means to a girl to have a mother like that." said Cyprienne.

I assured her I did because I had just such a mother, myself! But I do want mothers to know the eternal gratitude a daughter feels for this never failing backing from a parent.

Arriving in New York, Cyprienne discovered, that there was little chance for outsiders to get one of the $40 a week corps de ballet jobs at the Met. Those went quite rightly to the girls who had grown up in the Met's ballet school. However, they did recognize her ability and gave her a chance to be a super for three or four evenings a week. This entailed coming some-

(*Continued on Page* 18)

The Theatre Goer

"OKLAHOMA"

At last an American musical comedy with a good old western plot, rollicking folk music, and a cast that look and act like real homespun people.

What a precedent "Oklahoma" should set, with singers that can actually sing, dancers that really dance original and artistic numbers. The whole is topped with deep, hilarious humor, however broad at times, remains always wholesome. When the public finds out what an amusing and refreshing evening a show like this can give, they will turn their backs forever on the dull, dirty shows for which Broadway is justly notorious.

"Oklahoma" is laid in the Indian Territory that became the State of Oklahoma. The plot involves Laurey, a pretty blond belle of the south west (Joan Roberts), Curly, her hard riding cowboy sweetheart (Alfred Drake), a psychopathic hired man (Howard de Silva) Aunt Eller (Betty Garde), Ali Hakim, an Armenian peddler (Joseph Buloff), and innumerable cowboys, belles and towns folk, all acting, singing and dancing their parts to perfection.

The treatment of the dancing by Agnes de Mille is distinguished. In the first place, it is always an integral part of the plot, never dragged in by the skin of its teeth. The robust square dances of the west are the colorful substance of which de Mille weaves her choreography for the party and picnic scenes. For a catchy tap number Will Parker shows "the fellers" the dance he learned on his jaunt to Kansas City. In the real ballet of the evening de Mille makes skillful use of the fact that the Armenian fiddler has sold the naive Laurey a bottle of magic spirits which can make her dream out her future. In the dream, the dancers give expression to the problem that is confronting Laurey, and there is no lack of drama for all the fine dancing and psychological implications. In this scene Marc Platt and Katherine Sergava do an appealing adagio with George Church, Bambi Lenn and a high stepping ensemble, Joan McCracken standing out as the real child of Terpsichore.

The excellent book and lyrics are by Oscar Hammerstein 2nd, the sure-to-be-a-hit music by Richard Rogers, meticulous production by Rouben Mamoulian, applause arousing settings by Lemuel Ayres and fascinating costumes by Miles White. All in all, congratulations Theatre Guild!

"ZEIGFELD FOLLIES"

With orchestra seats selling around six dollars, the "Follies" continues to be a sell out.

From a dance point of view there is Jack Cole and his dancing houri doing both oriental and jazz numbers. There is Tommy Wonder and Nadine Gae doing tap and specialty, and Christine Ayres in a continual hula.

(*Continued on Page* 31)

Tommy Wonder and, believe it or not, Nadine Gae dressed as a boy, doing a snappy duo tap routine in the smash hit Zeigfeld Follies.

★

Two scenes from the DeMille ballet in the Theatre Guild's "Oklahoma". Left: Ladies of the cowboy's glamour postal cards contributing their highstepping to the western scene. Right: The bridal veil floats down out of a clear western sky to start this episode in dream ballet.

CHOREOGRAPHING THE BALLROOM DANCE

An interview with Donald Sawyer in which he tells us how, when, where and why we should arrange current ballroom dance steps into an artistic ensemble number.

Many of the great ballets of the past were based on the folk and social dances of Europe. America has been slow to use her natural wealth of folk and social dance in this artistic manner.

One of the most interesting experiments along this line was tried by Donald Sawyer. He took four young couples who were proficient in the various social dances and choreographed a number out of the interplay of these four couples dancing our basic ballroom steps and their variations.

This group had a successful debut at the MacDowell Club, N. Y. C., but just then the war broke out and Mr. Sawyer found it impossible to get the type of young men he wanted to go on with this program, so he dropped it in that form for the present and turned his attention to using the same idea in his teaching of the ballroom dancing.

Said Donald Sawyer, in an interview with Dance Magazine, "After young people have learned to ballroom dance they are apt to stop taking lessons because they think there are no new fields to conquer. Now, young dancers have the added thrill of using their mastery of social dancing as an artistic expression."

Last May, at the closing Spring Ball of Florence Schoolfield Young of Detroit, Mr. Sawyer put on this type of choreographed ballroom number done by the advanced social dance class of Miss Young's School. The result was lovely.

This treatment of our ballroom dance opens up a new and popular form of ensemble for shows and recitals. The public gets a particular thrill out of seeing the dancing they themselves do, raised to this artistic plane. It therefore, becomes a sure fire hit with the audience.

Said Mr. Sawyer, "Young high school students find this a fascinating new challenge in their social dancing. It is a fine coed activity and cannot fail to raise the standard of the youngster's dancing as it emphasizes quality rather than quantity or newness of step. It also gives them something new and different to put on in their school shows.

"The married couples' classes also find this new choreographed social dance interesting. A group of four or six friends get together and spend many a fascinating evening together, learning and polishing the sequence. At the conclusion, they not only have a beautiful routine that each couple can do when they go out dancing, but they can put on a popular ballroom dancing act together for a war benefit or amateur theatricals, that will be sure to delight any audience."

The accompanying photographs of Mr. Sawyer's group show some of the lovely formation possibilities with four couples. For larger groups, it is possible to have two or three groups of four.

For performances, Mr. Sawyer finds pastel shades of different colors effective for the girls' evening dresses, and a costume suggestion easy to follow. He is partial to soft,

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floating materials such as chiffon, georgette and silk net, shown here.

"The importance of flowing materials for dance dresses can not be over-estimated," said Mr. Sawyer. "Choose materials that will move, thereby accentuating your own natural body movement and grace".

A particularly interesting sequence is made by starting with a fox trot, changing to a tango, melting into a waltz and finishing with a snappy rumba or specialty dance.

Each couple may be given a solo spot if they are able to hold it. This short, occasional solo often adds great charm. But the audience gets the greatest thrill out of seeing the couples move in consistent grace and unison.

During the high school age, boys and girls enjoy a small group of special friends. They also enjoy dancing with certain partners and perfecting steps and routines with which to "shine" at their social gatherings.

Such a group enables boys and girls to dance with one partner until they have perfected a routine. The wise teacher, however, will arrange a change of partner with each routine.

Membership in the group can well be held up as a reward to boys and girls who perfect the fundamentals of ballroom dancing. It is also well to hold try-outs and pick only the best couples for this distinction.

A cute name for the club adds interest. For instance, "Tricky Step Club", "Dancing Aces", "Ballroom Champs" etc.

It will be necessary for the club to meet at least once a week and practice for two hours, but such is the attraction of these performing groups that the teacher will find great enthusiasm for practice periods.

Added interest will be aroused by taking the club to see any interesting teams that appear in the local theatres, clubs or movies, for instance, Fred Astaire and partner, Veloz and Yolanda, Nita and Naldi, The Harrison Fishers, The Hartmans, Lea and Stuart, etc.

Simple lifts may be taught (with discretion) to the most advanced students, but only by a teacher who understands how to protect the boys from strain and the girls from injury. Adagio, taught properly, gives the youngsters a great thrill.

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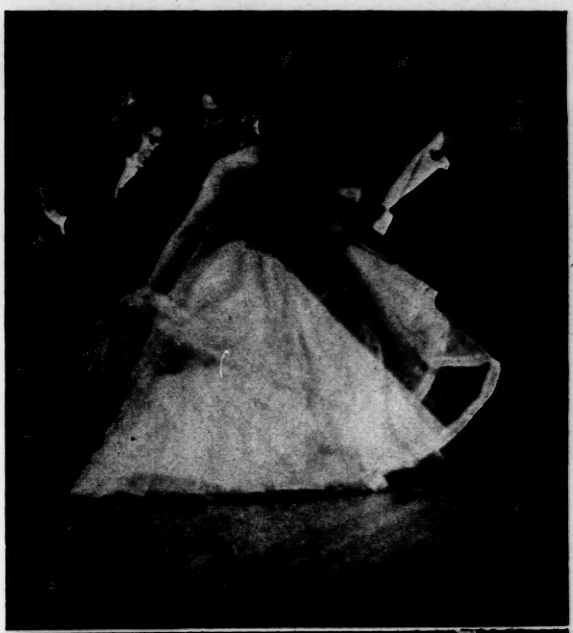

The photographs of these decorative moments in the social dance were taken by the choreographer, himself, Donald Sawyer. Above right are two examples of spotting one team at a time for a solo.

A DANCER'S REFLECTION ON ICE

A dancer sees the arts of skating and dancing sharing the same opportunities and heartaches.

by LUCILE MARSH

photo: Kloss

This photo of Dorothy Goos was given first place in the National Dance Week Photo Contest for its especially lovely dance quality.

The first time I attended a skating competition I was amazed how at home a dancer could feel in the skating world. The arts of skating and dancing have so much in common, an arduous physical technique, a deep artistic aspiration, a great demanding public.

In some ways skating has gone further ahead in development; in other ways, the dance is the leader. This makes it especially interesting, for skating can show dancing the way along some lines; dancing can hold the torch in other ways for skating.

For instance, there are so many well organized affiliated skating clubs scattered throughout the country from Seattle to Boston. These clubs are continually interesting a larger and larger public in skating. They are inspiring the young to dedicate themselves to the vigorous physical standards of a fine sport. The dance has nothing comparable and would do well to ponder, why not.

The sectional and national skating contests are beautifully organized and keep the interest and ambition of the skaters at a high point. The dance would do well to fashion some such sectional and national dance competitions to organize our resources, stimulate dance interest, and raise dance standards.

As an art, the dance has much to share with its sister art. For instance, there was a time in dance history, too, when the dancers were preoccupied with floor designs. In one early ballet, the dancers traced on the floor the petals of a complicated rose pattern.

As the art matured, however, it no longer limited itself to this one dimensional pattern, but concerned itself with beautiful designs in the perpendicular planes. Fine dancers still create beautiful and expressive floor patterns in their dances, but that is only a small item of the whole, which now embraces beauty in three dimensions. Skating must take this step and master the art of design in all the spatial dimensions before it can progress further artistically.

The dance, too, passed through the stage where technique was mastered for its own sake. This is always a period of fanatical defense of technique and violent opposition to all who wish to use it as a tool rather than an end in itself.

No one knows better than a dancer how this attitude can eventually destroy both technique and ultimate performance. Dancers had to think their way through this problem. So will skaters. Beautiful expressive movement is the real goal of both the dancer and the skater. Technique is only the ways and means of accomplishing this. Every art passes through the period of confusion where the means are mistaken for the end. Skating is now experiencing this confusion.

How well do dancers know this state! How many times have they heard, "You must master technique first, art comes afterward", or "You can throw away your technique only after you master it." But we know now that time, effort, and youth are all too valuable to throw away on false gods, just to save the face of a system, an organization, or the old timers.

The modern educational approach to the mastery of any art demands that every bit of practice contribute to the goal. There can be no conflict between means and the end. Without the goal in mind, technique goes haywire.

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A SKATER'S REFLECTION ON ICE

A member of the Springfield Ice Birds Skating Club sees the art of skating as the dance on ice.

by R. J. HERLIHY

Drawing by: R. J. Herlihy

Skaters will immediately recognize Oscar Richard, the very well known eighty-five year old ice-dancer, skating a waltz figure.

Real ice skating is the dance taken to an ice area, and performed there with curved steel blades secured to the feet, instead of the usual dance floor equipment of leather or ballet-toe slippers.

That sentence should be set up in Neon lights instead of type. That definition has been the accepted definition of skating in northern Europe for many years. An American introduced it there with those words. Because our sports writers and a small group of international sportsmen have had something else in mind, it has not been so defined in the United States, and causes much confusion whenever the word skating is mentioned.

The first thing to keep in mind when dealing with this subject is that real skating and figure-skating are not the same thing. More often than not they don't live very well under the same thatch. Hockey, racing, barrel jumping, or the usual aimless darting around on an ice surface, is not skating, however funful, healthful or athletic. Even figure-skating, as such, is not real skating, but merely the mechanics of it.

Just seventy-five years ago, a Chicago-born New York dance master, Jackson Haines, 'invented' present day skating, as well as the type of blade now used in this art, when he attempted successfully, on a Vienna rink, an application of his dance ability. Starting as a theatrical trouper at the age of 10, he went to Vienna when 17, for further dance study, and remained to electrify not one city, but many cities of northern Europe, with eleven years of brilliant performances, not as an indoor dancer, but as an outdoor skater, by weaving ice figures into the dance.

He remained in Europe, died there, and is buried at Gamla-Karleby, Finland, where his grave is kept a well-marked shrine by skating enthusiasts. I have paid floral tribute there.

The literature on recreational ice skating (the dance) is today both scant and confusing. That literatue has a professional technique in confusion. Its authors, like newsboys and train callers, take pains to conceal what they have to say. It is class literature for class skaters. The few texts published are almost duplicates, written by 'name' skaters of a 'don't and do' school of competitive figure-skating. Both literature and skaters are bi-products of a mugs-and-medals international college founded in London in 1830, and now called the International Skating Union.

Skating is an art. Figure-skating is the mechanics of it. Skating has refused to be a class art any longer has made up its mind to be a mass art.

Early in the history of skating, its artistic and sports aspects were separated from its purely utilitarian purpose and 'figure-skating', the delineation of a set pattern, was cultivated. The London Skating Club of 1830 marks that separation.

In 1936 a 'revolution' occurred in the skating world, and strangely enough, led by a non-skater, an American movie maker. As a result, figure-skaters as such, are on the way out, while Ice Dancers are on the way in.

Simplicity seems too simple for the literary brigade. As excellent artificers they shine in perfection of set design and write of it confusingly as art, while calling it sport. As artists, they do little about it, Froken Henie excepted. She is a 'natural', a good trouper, an excellent dancer on

(*Continued on Page* 26)

BALLET RUSSE JOINS THE DEFENSE PROGRAM

photo: Reed

Milada Miladova and Casimir Kokitch in one of the romantic moments of "Rodeo" which never fails to get a big rise out of the audience.

by WALTER EVERETT

A Famous First in Dance History took place on April first, when the Monte Carlo Ballet Russe gave a gala performance at Fort Monmouth, New Jersey, for 1500 of Our Boys.

But we shall start from the beginning and take you along on this famous trek.

About two thirty in the afternoon, large buses marked "Defense Workers" lined up in front of the 56th Street entrance of Carnegie Hall. In no time a crowd gathered that would have given any balletomane a life long thrill. The ballerina absoluta, Alexandra Danilova, looked chic and demure in Alice Blue. Lubov Roudenko was all smiles and vivacity in a tailored suit and fabulous hat. Milada Miladova as usual put in an appearance that set pulses galloping. Freddy Franklin was tearing around giving everybody the glad hand. Youskevitch, looking more than ever like a mischievous satyr, arrived presently. Blond and serious faced Roland Guerard stood philosophically by, while dark and handsome Casimir Kokitch, husband of Danilova, cut capers to every one's delight. Smiling, energetic Franz Allers, orchestra leader, was there with twenty of his men. Constantine suddenly appeared out of no where to say hello to everybody and wish them God speed.

Mr. Sergei Denham, director of the company was there feeling proud and happy because he has had this in mind for a long time and now things are happening at last.

Charming young Margaret Hornyak, secretary to Mr. Denham, was as busy as the proverbial old woman in the shoe counting her children. At last, all were accounted for and the buses were filled from front to back with celebrities and the momentous trek had begun.

Especially thrilled was G. A. Baldini, the noted artist manager, who has been chosen by the government to head the entertainment department of the U.S.O. If ever the right man was in the right place, he is it! He believes the boys should have the best in artistic entertainment and he is giving it to them!

The two hour journey passed like fifteen minutes and no wonder. First, I chatted with Youskevitch and he told me the most amazing and important things about the results of his early athletic career on his future dance career. This unusual interview will be given our readers next month.

Then I chatted with Roland Guerard, the American boy who won fame as one of the most thrilling of the classical "Blue Birds". He is now head of the Dancers Division of the American Guild of Musicians and Artists. Here is another fine story which we will give our readers in a later issue.

Freddy Franklin is the reviewers delight, so unselfconscious and enthusiastic. He told us how Harold Turner and the other leading dancers in England are allowed three months furlough every year from the front to return and dance with the Vic-Wells, so important was the ballet considered in keeping up morale on the home front and for the boys on leave. But more of this anon.

Just before we got to the camp a police escort seemed to be trying to attach itself to us, but it turned out that he just wanted us to go more slowly. The driver explained we were overdue for our engagement to dance for the boys at Camp Monmouth. It was soon clear that the officer

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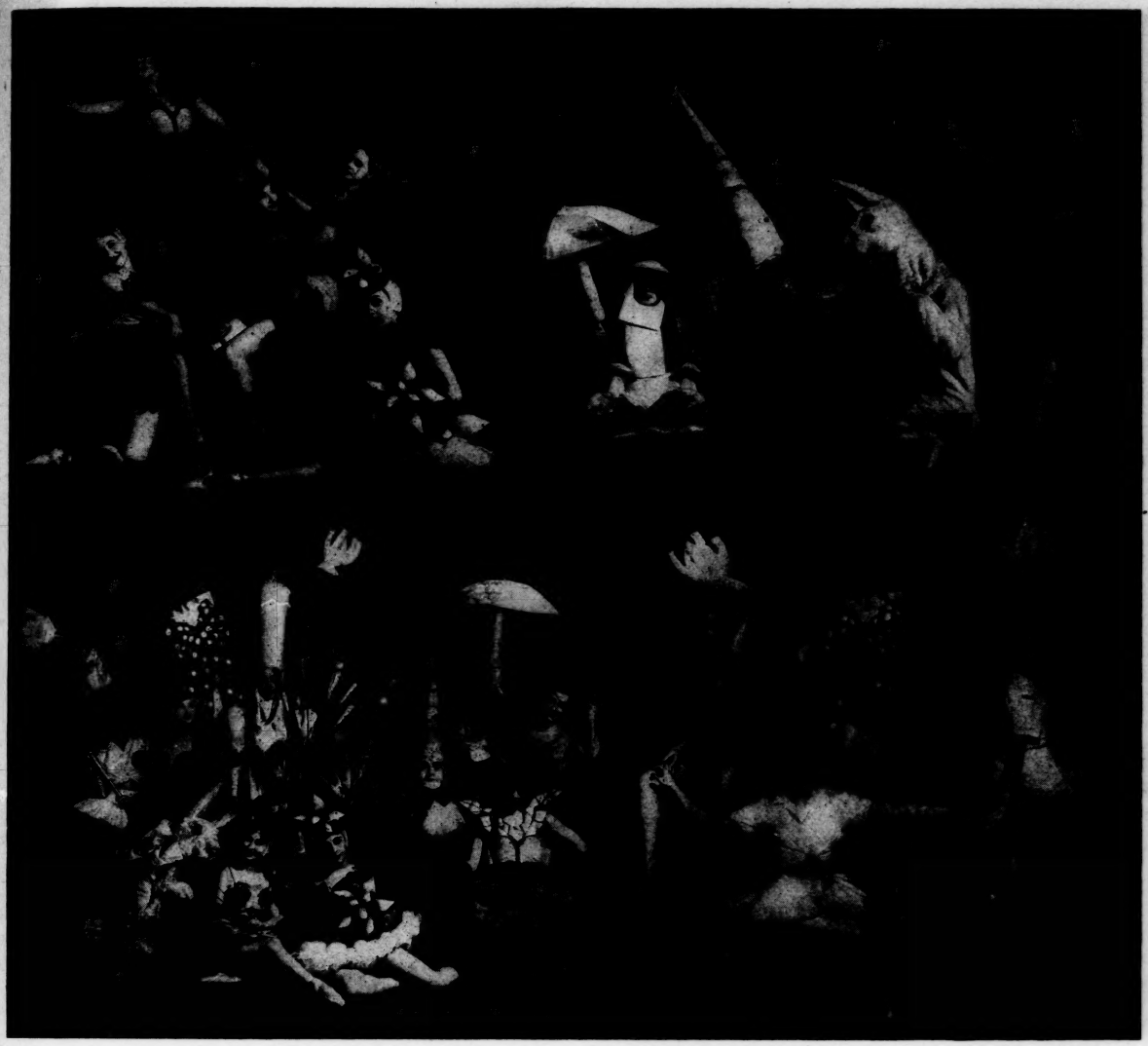

A VICTORY GARDEN BALLET

One of the most charming, as well as timely, choreographic contributions to the Home Defense picture was The Victory Garden Ballet created by Florence Rogge for the Easter program of Radio City Music Hall.

It has the added feature of being an excellent and possible idea for local dance producers all over the country to reproduce, the idea being highly adjustable to local talent.

The curtain rises on a beautiful penthouse garden scene. (The penthouse is not necessary).

A lovely girl and her heart throb in the service appear. He asks her where her flowers are. She replies that there are not to be any flowers. "No shrubbery?" he asks again. She replies, "No". "Then Mary, quite contrary how does your garden grow?" he asks. The answer, of course, is a vegetable garden, as you soon see when the luscious vegetables begin to appear and dance.

First the Potato Boy with the two beautiful Misses Parsley (Marie Grimaldi), Louise Fornaca and Alma Lee) who execute a pas de trois. Next, Peter Rabbit and Sam Scarecrow (Dania Krupska, and Belle Kalmen) have their humorous duet. That dashing red head Miss Cabbage (Dorothy Cutler) next arrives and soon after Anastasia Artichoke (Muriel Gray). The Bunny pulls off a leaf of Miss Artichoke's costume, nibbles at it, and finds it good. A strip tease seems inevitable, when Miss Artichoke takes to her dainty toes and scampers off.

The Mushroom family are reminiscent of Walt Disney and do an adorable umbrella dance which finally evolves a chariot with rolling wheels to take the dancers off.

The Red Tomato brigade suggests a drum corps, and so a spirited ensemble is danced in that spirit. The

(*Continued on Page* 25)

SUCCESS STORY

(*Continued from Page* 10)

times as early as 6:30 P.M. and staying through the performance. For this Cyprienne received $1 an evening and a scholarship to the Met school which meant a free lesson every day with Miss Curtiss. It was also a wonderful opportunity to see the ballet and learn from the inside.

Cyprienne's mother wanted to have her stay at a Catholic Club for Girls, but there were no places open at clubs near the center of the city, so Cyprienne compromised and lived at Evangeline House, the Salvation Army Home, for $10 a week, room, breakfast and dinner.

"It was a Godsend to me," say Cyprienne, "I'll never forget what an interest they took in me, how sweet they were to me.

"I wanted so much to study with Swoboda because I had heard what a wonderful teacher he was. So Miss Cushing gave me a letter of introduction. Both Monsieur and Madame Swoboda were simply lovely to me, and treated me just like their own child. It's grand to know that I will always have such a wonderful place to study when I am in New York.

"It was agreed my folks would send me on an average of $30 a month, and I would take care of the rest. My first job was given to me by Mr. Schirmer to assist in the Mapleson Music Library part time for $3.60 a week. I could type only by the hunt and pick method and I'm afraid I was an awful flop because I heard after, that the girl who succeeded me had to work full time getting things straightened out.

"My next job was with a health lecturer. I worked from 7:30 until 11:00 every night for a dollar. I was supposed to be a product of his pills and diets, but I never touched the stuff. He pointed to me during his lecture as an example of his teaching and called me his 'little ballerina'. This used to fuss me, and one night when I started to bring him the fancy vegetable juices, I tripped and splashed the health potion all over the audience. To my surprise he didn't fire me. But he was a wolf and after the lecture he used to chase me all over the hall while I grabbed up my hat, coat and bag and escaped his clutches. That was my cue to hunt for another job. I took a safe job in a tea room, for 75c a day, hours from twelve to three and a free

A quaint photo of Cyprienne Gableman snapped on her front lawn in the old dancing school days at The Cushing Ballet School, Denver.

lunch. Boy! That lunch was quite an added attraction. I used to feel so peppy for my lesson at Swoboda's. It was in the thirties so I could always walk to Swoboda at 59th St. and back to the Met at 39th.

"Once in a while my roommate, Patsy O'Byrne from Denver or I would hear of another part time job we could fit in. For instance, a Hindu restaurant wanted a couple of girls to dance for their dinner guests at seven. So we hurried to Dazian's and bought material for an oriental costume for $1.50 apiece, and sat up all night making our costume."

"I don't see how you could dance well with no sleep." I hastened to remark.

"We didn't," confessed Cyprienne, "but he was only paying us $10 apiece for the week, so he gave us the job. In the weeks that followed we danced for many celebs there including Princess Matchebelli, and Countess Tolstoi.

"One night my roommate and I got so homesick for Colorado that we decided to have one of our old hay ride parties even if we had to have it in the middle of Times Square. We hired the horse and wagon from our vegetable man. He filled it with hay, gave us a lantern and his cousin to drive for us, all for $5. We invited six other girls, bought 8 bottles of Coca Cola and we were all set for the evening. We started at Canal Street and Varick, went to Times Square, to 59th Street, to Fifth Avenue along 52nd Street, where all the night clubs are, back through Times Square and home.

"We caused so much excitement all along the way, we were sure some one would write us up in the papers, but not a line nor an engagement did we get out of it. But we had a marvelous time!"

That ended the first season in New York. The following summer Cyprienne went back home to study with her teacher again and danced in the Summer opera. Wise girl!

This September when she came back to New York she joined the Theatre Wing and became one of the Junior Hostesses at the Stage Door Canteen.

"I had $50 saved up from my summer work so I was glad to do it while I looked up a job. Then it was decided to have all the kids who were there helping, put on a show for the boys. Edward Sinclair scheduled auditions and chose twelve dancers out of a couple of hundred who tried out. He then rehearsed us and when the show went on, it was a huge success. We were written up in all the newspapers and even got our pictures in the New York papers!

"Then Mr. Sinclair offered me a job with the road company of the Merry Widow. Doesn't it always happen that way? When you give something without once expecting any return, that's the place you get it.

"We got $45 a week on the road. We had to do a toe, a character and a "Can Can." There were three of us from Denver so we bunked together. We took a double room and had a cot put in. We would take turns sleeping on the cot. It only cost about a dollar a night that way. One week in Baltimore we couldn't find a reasonable Hotel so we went to the Lord Baltimore and paid $45 a room for the week, fifteen dollars apiece. That was the last time we ever did anything as foolish as that.

"But while we were rehearsing for the Merry Widow, I heard from one of the girls at Swoboda's that the Havana Madrid wanted some girls. I went over and got the job at $40 a week, three shows a night, 7:30, 12 midnight and 2:30 A.M. But one of the girls had an apartment near, where we all slept between shows so we were fresh for rehearsals and classes next day. You soon learn you can't succeed unless you get your full quota of sleep.

(*Continued on Page* 31)

12 MIDNIGHT

New York niteries supply music and atmosphere for your every mood. From the classics to the blues and boogie; from gay Paris to gaudy Spain

photo: Murray Korman photo: Bruno

Left: Corinne and Tito Valdez, the glamorous team in the Latin Quarter's extravaganza, also make an attractive farmer and farmerette for a number called "Summertime". Right: Eunice Healy, tap dancer 'terrifique' of the stage and night clubs, appeared in the sparkling show at La Martinique.

by DIANE

If you're a Bach, blues or boogie-woogie fiend, you'll be right in your element at Cafe Society Uptown. If you happen to be driving across town on 58th Street, right around Lexington Avenue you'll spot a canopy jutting out into the street and a uniformed doorman who never stops opening taxi doors, shutting taxi doors and tipping his hat. If you decide to stop here he will open your door, close your door, tip his hat to you and mumble something that sounds like good evening, but we wouldn't guarantee it.

So far the Cafe may not sound original but the originality of the decorations inside will hit you right smack in the eye. It looks like the great Salvatore Dali on a bender—guess I'd better explain that. You must admit that people that fly are rather unusual, so are those with one eye in the center of their forehead. It is, indeed, a rare sight to see a person in smart formal clothes sporting two heads or none at all. Now do you see what we mean? Perhaps not. But take it from us, it doesn't look like Michael Angelo was the interior decorator.

That's not all. They have the great boogie-woogie pianist, Teddy Wilson, and the Kraft sisters. Does that seem strange to you? Well, it should. When a concert dance team does "The Bombay Lindy" it should seem strange, but not at Cafe Society. Not when Hazel Scott, the gorgeous negro pianist mounts the platform to swing out on Rachmaninoff. We used to figure classic for the concert stage; boogie-woogie for the night club, but we're learning, and fast!

The Kraft sisters, that we have mentioned before, toured with Jack Cole and were also in the Broadway production "Keep 'em Laughing". Aside from being talented (and how!) they're to put it mildly, beautiful. Hedy LaMarr may be the most gorgeous gal in Hollywood, but she's in for some trouble when Beatrice and Evelyn Kraft get out there. When are they getting out there? Gregory Ratoff never missed a good thing when he saw it, and when he saw the sisters he signed them for the Columbia Picture "Tropicana". Hazel Scott and Mae West are also in the picture. Don't fall off the balcony boys! You're going to be under a terrific strain with these four packages of T.N.T. in the same picture.

Teddy Wilson is a band leader to my liking. When you dance to his music you don't have to either lindy or fall back on that inane rhythm dance, the fancy two step. You can honest to goodness DANCE. The Golden Gate Quartette sang and sang and sang. We clapped and clapped and clapped. Like everyone else in Cafe Society we wished that they would sing all night. If you saw them in "Star Spangled Rhythm" you know what we mean.

Latest news from Cafe Society is that Mildred Bailey, that "Old Rockin' Chair Lady", is comin' and Hazel's leavin'. Good news with the bad (in that order).

Of distinctly different atmosphere is the Versailles club. It's not big and noisy like Cafe Society Uptown, it's small and quiet and charming. The show suits the atmosphere of the place perfectly. Dean Murphy, the fast talking mimic was his usual clever self. When he imitated Ronald Colman, we sat back, closes our eyes and just dreamed. We almost fooled ourselves. Ellsworth and Fairchild are a right unusual dance team. They are ballet ballroom dancers. Charming and graceful they captivated the blasé audience of the Versailles.

Curiously enough, the early ambitions of this team were not centered on terpsichore. Hugh Ellsworth wanted to be a doctor and was in his junior year at the University of Michigan when he took the place of a friend, who had become ill, in a college dance pageant. To improve his poise, he had studied dancing so he knew his way around the stage. In the audience was the dance maestro, Charles Weidman, who later took young Ellsworth aside and persuaded him to come to New York and study dancing. And thus a good deed for a day changed the course of a life.

Eleanor Fairchild, the other half of the dance team, lived a very sedate childhood. Born in New Haven, Conn., she attended an exclusive Detroit boarding school, then went to Oberlin College with the intention of becoming a concert pianist. After a year and a half, a friendly instructor broke the news that she never could achieve fame as a musician. To take her mind from her troubles, she attended a dance contest with a boy friend. She won. Then she came to New York. Her father, Dean Fairchild, of the department of Sociology, New York University, offered some objection to dancing as a career. Again she won. Since early December these two have been winning admirers at the club.

The Versailles is rather expensive, but it's a good place to take the girl or boy friend you want to impress.

If you are a lover of Spanish music the La Conga will undoubtedly interest you. Not only that, but the food is delicious. We know because we made pigs of ourselves on a sandwich about six inches high and crammed with some wonderful stuffings. We don't know what was in the sandwich 'cause we ordered in the dark, just pointed blindly at the menu, and ate during the excitement of the show.

It was all very homey. Rayito de Sol, Spanish dancer now at the Havana-Madrid dropped in for a visit and was asked to dance. She took off her shoes and danced. Her poor nylons! She was very charming about the whole thing and a good little dancer. Diosa Costello, one of the original bombshells from our neighbors to the south was also at the La Conga. Maybe she can't sing but what's in a voice when you can dance like that. Another dancer! Yup! If you don't like dancing (ha! ha!) we wouldn't recommend this club. There's Pancho and Diane, a ballroom team and a good one! Then there's Pupi and his Latin American dancers. What is there about dancing that makes a show a good one? It doesn't slow down for a second as long as there's a pretty girl on the stage.

(*Continued on Page* 30)

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News, Cues and Hullabaloos

High Ho Spring is here! There would be no doubt about it in your mind if you had attended the Spring Festival of The Country Dance Society at Hunter College presenting groups from all over the east in a gay, high stepping, colorful folk dance festival.

In Philadelphia, The National Folk Festival, under the leadership of MISS KNOTT, held a four day dance festival to spring.

LA MERI continues her popular and educational studio evening at the Ethnologic Dance Center. The audience has become so large that now each bill has to be repeated the following night to accommodate the overflow. Congratulations La Meri!

DIOSA COSTELLO appeared at Loew's State and then flew to Miami to head the Clover Club's Review there . . . MURA DEHN who successfully launched the Academy of Swing this year will give a recital at the Humphrey-Weidman Studio Theatre May 14. Associated with Miss Dehn will be ASADATA DAFORA, the noted African dancer, CLEMENTINE BLOUNT, RANDOLPH SCOTT, NORMAN COKAR, and the Academy of Swing Dance Group, made up of PIETER DOMINICK, EDITH CAPELL, SONYA SEARLES, and CORINNE MALKIN.

TECHNICAL SERGEANT PAUL MAGRIEL, A.A.F. BTC received the following splendid commendation from the commanding officer, Colonel Robert Goolrick, Army Air Corps:

"Technical Sergeant Paul Magriel, A.A.F. BTC, is hereby commended for a superior efficiency in organizing and operating the art section of Keesler Field and for his general superior efficiency in organizing many works of an architectural or artistic nature at this station. It is entirely due to the efforts of Sergeant Magriel that the art section of this station has proved such a splendid success."

Those of us who know Paul Magriel and the splendid success he made of the Dance Archives, are not a bit surprised, but we are very proud to have such a man connected with the dance profession.

Ballet-tap dancer BILL GARY is touring with VELOZ and YOLANDA. KEITH HALL, trained by Billy Moyer of Chicago, has gone to New York after stealing the show and all the good notices in a Chicago-produced musical . . . CHRISTINE FORSYTHE, another Moyer pupil, has been signed in Hollywood as the tallest dancer in the country.

Chicagoan BARBARA STEELE, who has been with the De Basil Co. in South America for almost a year, has flown back to the States—to get married.

. . . JOE LEVINOFF and LILLIAN MOORE will be soloists in the Grand Opera Festival in Newark . . . DAVID TIHMAR of Ballet Russe took MARC PLATT'S place in "Oklahoma" when Marc hurt his foot, and did a fine job on such short notice. Platt is ok now and dancing high, wide and handsome.

HUAPALA, assisted by MAUD KNOWLES, HELEN DUROSKA, and MARI YENNY, gave a program of the Dance and Music of Hawaii at the Pennsylvania Hotel.

PAUL HARTMAN forwards another little success slogan. Says Paul: "You can't climb the ladder of success with cold feet!"

Springfield's College chooses a group of TED SHAWN'S Dancers to illustrate "Aspiration and Leadership" on the cover of its Bulletin .

Ruth Page interpreting two dance poems, "When Blossoms Fall" and "I'll Go To Santiago".
photo: Seymour

RUTH PAGE has turned the trick! Something new under the sun. A ballet dancer reciting poetry all the while she dances, and doing it much better than most professional poetry readers do. She doesn't even get out of breath combining pirouettes with Carl Sandburg. Miss Page swears she's never taken an elocution lesson, but her voice is full and expressive, her diction clear and unaffected. Added to the ballet dancing and poetry are sensationally beautiful costumes by NICHOLAS REMISOFF, and Miss Page's own dainty beauty and well seasoned flair for comedy. A colorful and unusual program full of provocative angles, it should be snapped up by astute bookers.

HANYA HOLM'S COMPANY is remarkable for attractive, well trained girls. Miss Holm has succeeded in developing a truly democratic group, where even Miss Holm, herself, dances the ensemble parts, as well as shares the solos . . . AENCHEN, that blond bomber from Upper Darby, Pennsylvania, has done it again! She prevailed on Jack Cole to give a lecture-demonstration at her studio while he was on the road with the "Follies". His stipulation was that the proceeds went to the Humphrey-Weidman Studio. Again we say, all dancers are not ungrateful; and again we reiterate, we wish more dance teachers had the energy and imagination to contact every dance attraction that comes near them and bring it into their studios. It would be a wonderful thing for the dance, and a marvelous thing for the teacher.

One April Sunday, the Humphrey-Weidman Theatre added to their program, DANIEL REED in a presentation of characters from EDGAR LEE MASTER'S "Spoon River Anthology".

LOTTE GOSLAR with LEON VARKAS gave a sold out recital at New York Time's Hall, that was received with tremendous enthusiasm by both the audience and the experts . . . DAVID LICHINE, now a naturalized American citizen, is currently seen in his film debut "Something to Shout About". His next picture will be MGM's "The Northern Star" . . . MARTHA GRAHAM packed the YMHA for her program of "Every Soul's a Circus" and "Letter to the World". Graham's movement was brilliant as usual, but also unusually free and eloquent. The High Priestess of the Modern Dance leads the way forward to a broader concept of the dance which now included literature, scenery, properties, realistic costumes, ballet dancers and mirable dictu scarf waving!

Well, DE BASIL wasn't a ssmart as we thought he was. SVETLOVA joined Ballet Theatre April 26 . . . KAREN CONRAD left the Ballet Theatre and went to Vancouver to marry IAN GIBSON . . . ANNABELL LYON is leaving the company in two weeks to go to Chicago to join her husband, LEON FOKINE.

CARITA ROMERO, Spanish dancer, entertained the boys at Camp Patrick Henry, Virginia, under the auspices of U.S.O. . . . Speaking of the army, Regisseur ADOLF BOLM has just heard his son has been made a corporal in the U. S. Army . . . Corporal HARRY COBLE, dancer, appeared with the Carolina Ballet Company while stationed there.

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In Our Mail Bag

by BETTY MANNING

Help Wanted!

More Dance Teachers to tell their pupils and friends about DANCE MAGAZINE. If I only had the space to mention the names of teachers all over the country who write in and rave about the great strides Dance is making. They tell it to me and, of course, I know how well the magazine is going, but we also want each and every dance teacher to broadcast it in the studios. We need your cooperation to keep the pendulum swinging. To make a long story short, I am asking you to send me subscriptions from your students.

Isn't it true many times you are asked, "Where can I buy the Dance Magazine?" It might come from a student right in your own studio. I know, for students write to me, too, and they subscribe. You could help us on this subscription drive by taking their subscriptions and sending them in.

Thank you, Nicholas Tsoukalas, of Detroit, Michigan, for the two year subscription you sent in for Miss Martin, and the nice letter you wrote bringing back those memories of the past at the teacher's conventions and our good friends in Chicago. Now that you are in Detroit, and you wonder why we don't have a million readers of Dance in that area, perhaps you could start the ball rolling and sell some more subscriptions to your students. How about it, Nicky!

Here are some of the many nice letters in this month's Mail Bag.

I think I'm very lucky. I have a subscription to Dance Magazine. It was presented to me by one of my former teachers before I came into the Army. Dance Magazine has given, and is giving me a lot of pleasure as well as keeping me up on dance news.

Do you know any way I could get pictures of some of the dance artists? I've found a "balm" in my collection of dance pictures and in my limited correspondence concerning the dance. Not trying to make your office a correspondence club, but could you possibly give me a couple of your New York subscriber's addresses, preferably male. Would like to correspond with other fellows that I can really "talk dance to".

Norman Terry
Service Btry 82 FA. Bn.
A. P. O. No. 201
Fort Bliss, Texas

I am enjoying Dance Magazine to the "nth" degree.

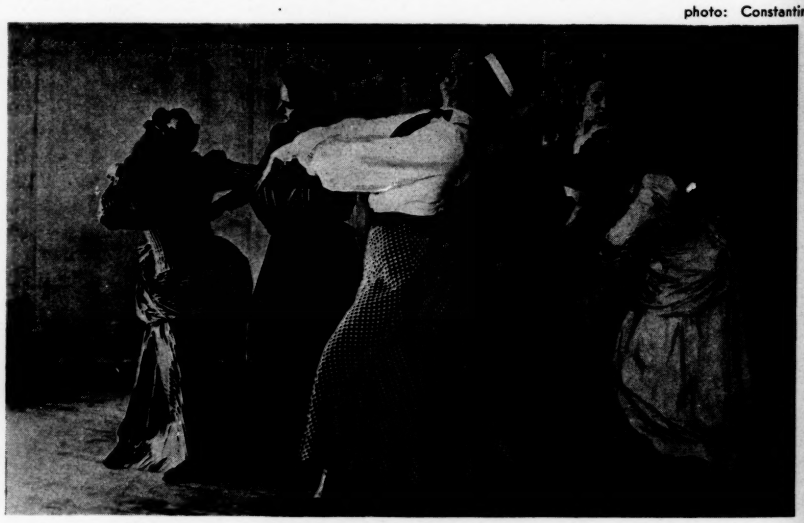
Dorothy Alexander
Atlanta, Georgia

May I take this opportunity of congratulating you on the excellent job you are doing as Editor of Dance Magazine? It is growing in general interest, I think, which is a very healthy sign.

I also feel that the article, "How Popular Are You", by Mary L. Lewis, in the February issue, was the finest article of its kind I have ever read.

Hanya Holm and her group in "Namesake" given at the YMHA at 92nd St. and Lexington Ave.

photo: Constantine



Honorable mention went to this photograph of Nancy Jackson of the Patricia Smith Studios.

Every young teacher of Ballroom Dancing could profit by its excellent advice, using it as a guide for the general conduct of classes.

Question No. 3 (under "Careful Grooming") is a point often neglected even by teachers, I am afraid, but one which is of the utmost importance in the Dancing School. It is, more often than not, the reason for the "Wallflower."

It may interest you to know that only yesterday we received a letter from Hareleigh, Kent, England, from a gentleman who had seen our advertisement in "Dance", regarding the possibility of our servicing him with dance descriptions. More power to you! (P.S. Of course we have a long list of Colored Charts for the layman and dance descriptions for the teacher.) So we shall hope to add a new name to our Mail Order Department, through your valuable magazine.

Many thanks.

Donald Sawyer
New York City

* * *

I will subscribe to "Dance" as long as it exists. That is how much I think of it.

Joyce Miller,
Hollywood, Calif.

* * *

Your magazine is thoroughly readable and enjoyable. May I add that the "Dancer's Book Shelf" is really a fine column.

J. H. Tucker,
New Orleans, La.

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photo: Reed

Left: Lubow Rostova, one of the lovely soloists of The Monte Carlo Ballet Russe. Right: Dorothy Etheridge and David Tihmar in "Rodeo".

BALLET ON DEFENSE

(*Continued from Page* 16)

was not a balletomane. However, it wasn't long before peace was made and we went on into the camp grounds.

Just as we pulled up to the theatre, it started to pour. So we all hurried in without more ado. What a fine theatre it was with a beautiful new floor, artistic grey-blue curtains, lights, dressing rooms and lavatory, all of the newest and best.

We were then escorted into dinner by tall, handsome and gracious Lieutenant Carroll. What a delicious and plentiful dinner it was, from the tomato juice right through to the strawberry ice cream! They certainly treat the boys right at Camp Monmouth.

Sitting beside Casimir Kokitch for dinner was lots of fun. Everybody was teasing him about his luxurious black curly hair which he said he let grow only for art's sake, to better play the part of the lady killer in "Rodeo". They told him, in the next ballet they were going to cast him for a member of the crack American regiment that all wear their heads shaved except for a satanic looking V of hair at the top of their forehead.

Kokitch, like most dancers, eats everything and plenty of it, and how he likes tomato juice, but he doesn't like sweets, and ice cream is not only too sweet but too cold. Lubov Roudenko agrees ice cream is too cold and too creamy, but she does like sweets.

After the delicious dinner, back we went to the theatre. Freddy Franklin took charge and a bit (a very little bit) of rehearsing went on.

Kokitch tried one of the girl's hats on backwards with the elastic under his chin. This inspired him to do a torero's dance, at another angle it evoked something else, all very amusing.

But now we could hear the boys filling up the auditorium and every one scampered to get made up and dressed. Jean Cerrone took over "back stage", because Mr. Jazvinsky was ill. He did a very smooth job.

The house filled and every bit of standing room occupied long before the curtain went up on the four swans from "Swan Lake". Danced by Mlles. Etheridge, Scarpora, Hill and Flotat, it brought warm response. Then the five men dancers from "Nutcracker" done by Messrs. Goudovitch Katcharoff, Picon, Toumine and Long won applause that was deafening. Then, came the Chinese dance from "Aurora", done by Guerard and Sonia Woicikowska.

Franz Allers, the dynamic orchestra leader of Ballet Russe, is seriously interested in Ballet music. He has been giving audiences unexpected orchestra numbers now and then during the program. He put in such a number at this point with Joan Field playing the violin solo. The boys adored it.

It was interesting to note that Danilova and Youskevitch, without doubt two of the finest dancers in the world today, took this opportunity to rehearse the number they were about to give. It always impresses me, the greater the artist, the more assiduous and unfailing the practice. Valse from "Beau Danube" went on next. Danilova and Youskevitch struck a new high. Youskevitch not only lifted her in the air, he tossed her up a few feet more for good measure. The boys went mad! Curtain after curtain call failed to satisfy them. Does the army appreciate the fine points of ballet? I'll say they do.

Now Miss Hornyak, who had been introducing the numbers in a very informal and delightful way, announced "Rodeo".

The boys were now all agog and eager not to miss the slightest gesture, and by Jove! they didn't. Every point got across. Dororthy Etheridge and David Tihmor simply stopped the performance with their courting scene. Lubov Roudenko slayed them. The cast danced harder and faster and came off the stage dripping. At the final kiss, Lubov and Freddy went to town and came up for air with lip rouge smeared from ear to ear on both of them. The curtain came down with whistles and bravos mingled with the thundering applause.

In no time, back stage was filled with men in uniform who seemed to know all the dancers. There was a hilarious reunion of old friends. Benny Silver, for years drummer for the Ballet, appeared in uniform minus the historic red turban that had brought the nickname of Yogi to ballet musicians. He is now doing important radio work in the service.

On the way out, boys who had been unable to get in, were still hanging around on the outside. They reported, the fellows who saw the ballet were so enthusiastic about the show, they were still hoping to catch a glimpse of some of the dancers.

Home again on the bus all was pretty quiet. The dancers had given every thing they had to that performance and now they rested happily after their labors.

I sat with Franz Allers, the orchestra leader, and have a very important message for our readers from him, but that's another chapter, too.

The Ballet has shown what it can do to give our boys a thrilling and inspiring evening's entertainment. Let's hope this is just the beginning.

P.S. Sure enough, before this story got to press The Ballet Russe de Monte Carlo appeared at Fort Hancock.

(*Continued on Page* 25)

SKETCHING THE DANCE

(*Continued from Page* 7)

her career. She was always highly original in her approach and full of personality and feeling in her line movement.

"I remembered drawing her at a recital just after she had come home from Mexico. She had been very much influenced by the Primitives and her costumes as well as her dance designs were full of bold parallel lines. I was sketching these in the dark during her performance when I heard a young critic in front of me say in a mystified tone to his girl, 'My God, another awning for a costume! Do you suppose her father is a tent maker?'

"I remember what good times we had at the Dance Institute down in Chattanooga. The students all took my course in drawing of the human figure as well as dance classes. The camp costume was a flesh colored leotard and everywhere you looked, there was a model to draw. Lucile Marsh who headed the Institute emphasized design in all her teaching, but one course dealt with the dances through the ages and their relative design schemes. So we drew oriental arms, Pyrrhie combat dances, Russian hopaks, Ballet arabesques and mimetic movements of modern labor.

"During lecture periods we all took a sun bath and wiggled and massaged our feet into Greek-like perfection. The scene was the amusing combination you get when an ultra modern class room is transplanted to an ancient Arcadian mountain top.

"But the funniest thing I think I ever saw in my hetrogenious dance experience was the party at the New York Moscow Art School of Dance and Drama. The place was full of celebrities of stage, screen and concert. I wanted to draw every other person I met.

"It was Mordkin's party, Simeon Gist acting as host. Baklanova was there in orange and black satin. The party was going full blast when Mordkin decided to show us how a young girl dances a scarf number at her first dance recital. The audience rocked with laughter!

"But like all studio parties there was 'the friend of a friend of a friend' who somehow got into the melée without knowing what it was all about. The great Nemirovich-Danchenko was to be guest of honor at this particular soiree and a special chair had been set aside for him with a label bearing his name. (The only comfortable chair in the studio, incidentally) But by the time the great Danchenko appeared the party was in high. 'The friend of a friend' was feeling the effects of the Russian punch and decided to make himself comfy in the armchair. When the committee of arrangements looked around for the chair of honor for Danchenko, it was therefore, amply filled with the bewildered 'friend of a friend of a friend'.

"This is the chair reserved for Nemirovich-Danchenko," hissed the master of ceremonies in his ear.

"Never heard of him," replied 'the friend of a friend of a friend', and refused to budge.

"All in all, the twenty years spent sketching the dance have been gay, colorful and satisfying years, and I have never been sorry that I left the sheltering security of academic walls for the exciting experiences of a free lance illustrator, with emphasis on the dance".

Dancers sketched at Dance Institute, Camp Chattanooga.

BALLET ON DEFENSE

(*Continued from Page* 24)

After a romantic voyage on a government boat (Walgreen's yacht before the war) the company arrived 63 strong and gave a memorable three ballet program, including "Rodeo", "The Magic Swan" and "The Prince Igor Dances". The company danced brilliantly and the audience from General Butler down to the last enlisted man declared the evening a superb success. It was evident to any one present that the majority of the boys "go for ballet" and get a great deal of inspiration out of it.

Before the story gets to our readers, The Monte Carlo Ballet Russe will give another program for the wounded soldiers in Washington, D. C.

CHOREOGRAPHY SOCIAL DANCE

(*Continued from Page* 13)

If this vogue for choreographed social dancing keeps up, it won't be long before America will raise its present day ballroom dancing up to the artistic importance which the European dances attained in the ballet.

"The ballroom dance of today presents a naturally rich and exciting subject matter for any dance choreographer to work with," declared Mr. Sawyer, and we thoroughly agree with him. What are we waiting for? All aboard! It's time to go overboard for choreographed ballroom dancing.

VICTORY GARDEN BALLET

(*Continued from Page* 17)

scallion (Clarice Goldner), a glamorized onion from Oklahoma has a most aromatic aroma. The adorable cauliflower's quartet is followed by a dainty group of radishes. They both vie for the attentions of those handsome high leaping carrots. Dr. Garlic arrives but everyone else departs.

The finale brings all the vegetable back into a beautifully cultivated Victory Garden which is viewed by the girl and her escort with great satisfaction.

Ramona Allen of the Oakland Figure Skating Club has the same soft, sure touch on ice, that the expert toe dancer shows "sur les pointes."

Without technique subconsciously available to a performer, there is no art.

The way the skaters do figures today is the same cut and dried approach ballet dancers used to make to their technique au barre and au milieu. That's why it took ten years of daily struggle to become a ballet dancer. (In those days, very few pupils ever made the grade.) Now enlightened teachers require that grace, beauty and expressiveness govern every practiced gesture. Not practice makes perfect, only perfect practice makes perfect, and only beautiful practice makes art.

To a dancer the school figures of skating present a gorgeous opportunity to master the beauty of every possible skating movement. That's why it hurts the dancer to see the skater go through the figures like a cut and dried routine using the body like a ram rod instead of a sensitive artistic instrument.

No wonder, the skaters who have had least of this type of technique have the greatest artistic power. For instance, Schuback and Noffke have passed very few of their figure printing tests, yet they have more artistic quality than any of the high grading figure printers. In their training, technique was made to serve the goal of ultimately beautiful skating, and the result is good by the decision of both the gallery and the judges. Nowadays, when skating champions reach the top and turn professional, they stop doing their skating figures and try to develop the art side of their skating, because they are successful in the professional field only in as much as they become beautiful, expressive skaters. We hear frequently from directors that champions have a lot to learn and unlearn before they are theatrical material. This would not be so if their technical training had been artistically sound from the beginning.

As with dancers, skaters have personal characteristics and individual talents. These are the sine qua non of the artist. They should be discovered early, nurtured carefully, and courageously featured. It is artistic suicide for any art to attempt to press all of its aspirants into one mould.

There is Wilhelm Junkers, Jr., for example, an attenuated, emotional personality, more at home in the air than on the ice. This lad could be made into a powerful and fascinating character skater, but only by an artistic approach. Marcus Nelson, on the other hand, with his natural rhythm, dignity and fluency is the stuff classical skaters are made of.

Ramona Allan with her naturally soft, sure touch on ice is the romantic ballerina of the frozen stage. God forbid she should be turned into a mere athlete!

The dance has learned to respect personality and make the best use of individual talents. Skating has not yet acknowledged the importance of personality in art.

But it is in choreography, that dancing has the most to give skating. The principles of movement composition applied to the free skating routine could raise it above an athletic sequence into the realm of an artistic vehicle. Choreography is as much a science to be learned as music composition. Skating routines that are strung together without this knowledge strike a dancer as blatantly amateurish, the way a song would sound to a musician made up by someone who had never studied harmony and counterpoint, and the principle of music composition.

In common, the dancers and skaters have a lot of heartaches and unsolved problems.

We both have political factions to break up, social cliques to obliterate, and racketeers to chase out of our profession.

We both have the poor teacher who develops the pupils superficially and exploits them deeply. Heavy legged, thick hipped girls in both professions proclaim their teachers' lack of essential anatomical knowledge.

Young artists burned out and through in their twenties, point to our cruel exploitation of youth. A real artist properly trained does his greatest work in his thirties and even forties.

All in all, dancing and skating are not only sister arts, but twin sister arts. We will do well to stick together through thick and thin, aiding and abetting each other in developing the joy, health and beauty that are in skating and dancing, alike.

A SKATER'S REFLECTION ON ICE

(*Continued from Page* 15)

ice, an artist in that art called skating. The rest remain artificers, though quite a few of the younger skaters have joined the 'revolutionary' party, which allows art to sprout where it will, and grow if it can. The present literature is consequently of little help to the large mass of outdoor skaters, who without simple instruction, correct interpretation, or even rink regulation, continue to skate in great confusion.

As a working designer and recreational skater, I have a consuming and passionate hatred of chaos. To despise Coney Islands for utter lack of order, pattern or art, one does not need to be a Ziegfeld or a member of a Bar Harbor garden club. For years our skating clubs have voiced the wish to promote and popularize figure-skating. In practice they have hardly succeeded in popularizing themselves. If that sounds harsh on them it's their fault not mine, for their role has been not to increase the world's

quota of beauty but to limit it, in the snobbery of the few. From St. Moritz to Sun Valley, figure-skating has been a station-wagon-crowd pastime. It is now a rapidly growing mass recreational form, not as figure-skating, but as the dance on ice. When Darryl Zanuck of Hollywood contracted with Sonja Henie, in 1936, to exhibit her skating art in a series of motion pictures, he did more with his media of art presentation to popularize it, than had all figure-skating clubs in existence since 1830. He revolutionized it. He and his production directors were early, yet so late, in grasping the fact that this art is essentially the dance presented on ice-skates; whereas skating club skaters were, and are now, reluctant to accept it as such. Some go as far as to say that dance training actually hinders good skating. To that group, the subject is neither skating fish nor dancing fowl, but a form of Bombay duck.

Now Zanuck, Sonja and the public at large simply won't accept their mixed concept of skating. I don't. The alumni of the I. S. U. are generally inhibited, entranced, even dominated by the 'school figures' (schedule 41 of them) of its own making. Their perspective of the skating art is so blue-printed by ice tracings, any modifications that point in any other direction than to the Olympic Games, or nationalistic competitive skating are taboo. With an athletic set-up, they definitely keep art locked in the confines of athletic achievements.

The modern dance instructor's perspective, "Learn to dance in 6 lesson guaranteed", while palpably an exaggeration, is surely a better approach to a paralleled subject than the approach stressed by skating-club instructors. Their's might well be, "Learn to medal-skate in 6 years, not guaranteed."

What skater can possibly reach the competitive class without daily access to an indoor ice surface for almost the entire year, and for several years?

"One in a Million", Mr. Zanuck's movie, stressed the one Miss Henie, and deservedly. However, let us not neglect the million. They too can participate in and enjoy the modern skating art, the dance on ice, if they receive only enough advice and instruction that lead, even within the limits of a short skating season, to the first stage of the dance, as that term is popularly understood. At present they are confused. They don't know what skating is. If they knew, why all the aimless "Waterbug-on-a-pond" skating, which now infests our public recreation rinks? Why lay down public ice areas and illuminate them for skating, when the only results seen, tend to encourage forms of mild barbaris, punctuated every now and then by mayhem?

My thesis is sufficiently simple. Skating is the dance on ice skates, nothing more. No ifs, buts or fine type clauses. Real skating, not mere figure-skating, is my hero, and I'll stick to it.

At Lake Placid in 1932 (Olympic Games) I stuck my neck out when I uncorked the notion with a flat declaration that dancing on ice is the fundamental concept of figure-skating, and that it should be re-listed as the dance and not as a sport. That statement acted as a first class indignation rouser. I was almost exiled by numerous personages of the many skating clubs competing there. To them, I uttered a heresy. Their literature upheld their "It is something else" view. Yet to this day that literature does not explain the "else" part of skating. They were highly indignant at my dub. To them skating was something superior to the dance, yet they don't define the "something".

photo: Glenn Bartlett

Arthur Preusch, Jr. of the St. Paul Figure Skating Club believes in studying dancing, and shows its value in his skating.

In 1937, I repeated and amplified that notion in a short monograph published by the Western Massachusetts Winter Sports Council (Mass. State College). Again the observation was met with protests from fellow club members and scribes. All claimed figure-skating an art form of its own, and which contained only a slight relationship to the dance, not more, but they avoided defining it.

In 1938, John Martin, well known dance critic of the New York Times, went to bat to advance my position, but he only 'bunted' for a safety. He is for "absolute" dance, while the ballet, ballroom, and theatre dance is what the most of us are still living with.

Well, many of us often get in wrong by seeing things right, or get left behind by getting too far ahead. With the past year or two I now see my pet notion being adopted, only after it was about to succumb to the blind staggers, hardened arteries and acute senility. That same old notion expressed here, and now, may next year feed a whole flock of dancing instructors on skates, instead of the few I. S. U. officials now feeding at their tables of rules. Who knows? Jackson Haines was a dance teacher who used skates to dance with. Figure-skating-skaters use skates to hound figures, under the loving care of the I. S. U. To that gang "The Art of Figure Skating is both an art and a competitive sport".

The dance on ice is not a step-child of figure-skating. It is a long lost prodigal son of the Winter family returned for its proper place in the recreational world via the box office.

Finally, figure-skaters as a class ought to feel proud of the opportunity to have their ice figures introduced to the people of America as the dance on ice, and not as they have been trying to do with their 'pretzels'.

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DANCING FOR YOUNG CHILD

(*Continued from Page* 9)

presentation is important, too, because it is making use of the dance for its abi'ity to weld the child's imaginative force with her intellectual and physical powers.

The Reverse: Form in Fantasy

Even the loveliest vines of wild roses need the watchful eye of the gardener, and sometimes the pruning hook. For the teacher of little children it is quite a problem to guide the free play of fantasy into the realm of form without sacrificing the flow of creativity. Of utmost importance is an attitude of respect *on the part of the teacher* toward whatever ideas the child herself may present. Criticism should be based primarily on the child's scope of her subject, rather than on an adult's conception of good form. Suzie danced about a cat. Did she move like a cat? Was it supposed to be a big cat or a kitten? Was it playful or lazy? By means of such questions the child will learn to sift her movement images in order more clearly to project her idea. If a child improvises to music without paying any heed whatsoever to tempo or dynamics, it is constructive for her to listen to the music from point of view of the musical elements involved. Group work is particularly valuable in developing a sense of form in fantasy—for instance, ask a group of children to dance with one large scarf and they will soon learn the necessity of controlling fantasy. Present them with a story in which each character is interrelated with the others; one the wind, one the storm, one the little girl. Ask a child to create movements on a theme for the rest of the class to copy, or have a child dance about something and have the class guess what the subject is. In dealing with these problems, the elements of form will naturally developed along with the expression of fantasy.

Content in Fantasy

When we realize the disparity between the child's inner world of fantasy and the reality of the outer world, we can also see the importance of finding an adequate transition from one to the other. The Walt Disney Fantasies succeed admirably in this. One reason for their popularity with children is that the Disney movies create for them a comprehensible transition from their inner imaginative world to the real world of which they are slowly becoming aware. Storms, so mysterious to children, are visualized as living forms in the clouds, hurling thunder and lightning to the earth. The flowers are put to bed, much as the children, themselves are, at the end of day. From the human point of view, the Disney movies are particularly important. Mickey Mouse is quite a person; the Ugly Duckling is truly pathetic, suffering undeserved neglect; Donald Duck is very wise.

In the dance class, there are also specific ways of guiding the child out of her *shelter* of fantasy into a *positive* use of fantasy in constructive channels of creativity and of social group awareness. Children can be made aware of the *traits* of animals, rather than of merely their outward movement characteristics. They can dance out stories of how things grow in the earth, of how coal is mined, of how battles are won. They can study folk music in the dancing class from point of view of the characteristics of real and different people in different parts of the world. An Italian Tarantella is specifically different in music and dance from an Irish Reel or a Russian Hopak. The folk dance can also bring out the unifying ties among people. For instance, in one of the Palestinian Schers, we find a Grand Chain executed exactly as in American country dances. Today, children love to dance out stories of bravery against Nazis, of a world rid of fascism. Fantasy for the child in the dancing class can become a means of establishing a healthful relation to life, a means of turning the subjective into the objective, a means not only of expression but of expressing something good and projecting it.

The Relation to Age Groups

Very often parents ask when a child should begin dance training. From my experience with children, I believe they have a great deal to gain from three and a half years on, *if* they are placed in a school where the problem of balancing the forces of fantasy and form is recognized, and where the formal and imaginative material is selected *in relation to age.* Until the child reaches the age of nine, only that formal

DANCING FOR YOUNG CHILD

work should be given which first assists nature in healthful body-building; second, which develops the sense of rhythm and of space direction; third, which teaches the child to concentrate and to follow directions; and fourth, to dance with other children. For work in fantasy subjects of nature, animals, the elements, seem most productive; also there are pantomimic actions of objects: a ball, a swing, a rope. Children love to dance simple emotional themes of gladness and sadness. The encouragement of free improvisation to music of the child's own selection is also very important.

When children reach the age of nine, the formal elements may enter the realm of dance technique as we know it in the classic

(*Continued on Page* 32)

CLASSICAL DANCER

As kings when time of crowns is by
Stand more majestic in the sky,
Or princes waiting for their day
Pause proudly in their giddy play;
As Hamlet with his spinning brain
Shakes off the spirit's sagging rain
To let the body, equal, whirl
Through time,—coil, tighten and
unfurl —
To catch with action, halt with
power,
And accent gentle as a flower:
So you by carving into space,
Hiding with mask of speed your face,
Or luring Chloe, treat as toys
The stars you hold with frightening
poise,
The world you balance as a ball
To let the tiny hearts grow tall.

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photo: Maillard Kessler

Carmen Amaya, the fiery flamenco dancer, now the main attraction in La Conga's newest show.

12 MIDNIGHT

(*Continued from Page* 19)

La Martinique of 57 West 57th Street. Telephone number PLaza 7-5757. Makes it nice and easy to remember. It's not too big, too small, too quiet or too noisy. The decorations are smart; the show, smooth. Jackie Miles was the featured comedian when we saw the show; Eunice Healy, the dancer; and Wynn Murray the singer.

If you ever get a chance to see Jackie, do so, and yell like Sam Hill for his 'burlesque hawker' routine. Very funny.

Wynn Murray is a svelte blonde with a swell voice. Once upon a time there was a show on Broadway called "Boys from Syracuse". In this show there was a gal named Wynn Murray who was also a good singer, but far from what you'd call svelte. May Wynn Murray live happily and singingly ever after, weighing one hundred pounds less than she did when she first came upon the Broadway scene.

All right, here's the dancer. Eunice Healy. Why should we describe her? There's a picture of her with the column. You probably noticed, too, that she's a tap dancer, and a darn good one. She went into the show on the stage at the Capitol Theatre on 50th and Broadway in the middle of last month. People appreciate rhythm, grace and ability any place, so her dancing must be winning the same applause at the theatre as it did in La Martinique.

(*Continued on Page* 32)

SUCCESS STORY

(*Continued from Page* 18)

"In a month we were ready to leave town with the 'Merry Widow.' Mr. Sinclair made me captain of the girls, and then I asked him if I could understudy the leading dancer. He said O.K., so I started right in. But the stage manager said, 'Why bother, nothing will ever happen to the soloist'. But I did it anyway, and sure enough the soloist hurt her foot and was out for a week so I danced in her place.

"Was it fun being Captain of the girls?" I asked.

"It was a lot of responsibility but that's what you have to be willing to take if you want to succeed. They tried to make us girls use second hand toe shoes, but I wouldn't have it. They gave us cardboard shoes for the "Can Can" until one night the straps began popping. So I kicked my shoes right off as hard as I could into the rafters. The other girls followed suit. The audience was in an uproar, but after that we got decent shoes and new toe shoes every two weeks.

"When the four months of the tour was over, I went home to Denver with a present for everybody bought out of my own money, and was I proud! Now I have my own group of six girls that I sold as a presentation unit to Mr. Kibbler. A girl I knew told Mr. Kibbler about our group and then I went over and talked him into taking us. We are all set for an eight week tour of the South. I supplied the girls, all rehearsed in three numbers, a toe, a "Can Can" and a rumba. He supplied costumes, train fare, the bookings and $40 a week to each girl. I'm thrilled because I can now do my own choreography, plan costumes, choose music and everything.

"The girls in the group come from the north, east, south and west. Patsy O'Byrne is from Miss Cushing's School in Denver, Colorado; Jane Kiser is from the Dorothy Alexander group in Atlanta, Georgia; Florence Berline is from Hartford, Connecticut, and has danced with the Chester Hale Girls; May Boyle is from Teaneck, New Jersey, and has danced with the Chester Hale Girls; Olia Serova was born in Turkey. Her father was a professional dancer, and this young person has already danced with Col. de Basil's ballet company.

"I won't tell you my plans for the future. They are too fantastic", "but I know there's just one way to succeed, and I know that way".

"Oh come now," I said, "be a sport, tell us."

"OK" said Cyprienne, "It's hard work, and solving your own problems instead of fussing about what's wrong with the world and blaming everybody else for what happens to you. If you're smart you see in a moment the ballet companies are just about sewed up, and musical comedy entre is usually unsavory. O.K.! Why fuss and fume? Make a place for yourself. Keep working, studying, learning and pushing. Have a vision of what you want to do and keep on plugging toward that.

"Take care of your health, eat well and to do this you have to cook it yourself. I didn't know how to cook when I came to New York but I held the salt for Patsy until I learned. No smoking, drinking or late hours. Milk and cocoa give you strength, soda pop doesn't. You need strength and plenty of it!

"I had the advantage of sound wholesome home training. I'm grateful for that and I'm always going to live up to it. There is nothing worth while to get by lowering your standards.

"Being a Catholic, my religion is a great help. It gives me security and faith. People can't worry you or break you down when you have faith. Whenever I needed an extra part time job I went to the Newman Club. They always found me something."

Our heroine, now a soloist in the ballet for the Denver season of the Metropolitan, looks like the proverbial Hollywood glamour girl.

"Where did you get the name Cyprienne," I asked.

"From my great-grandmother, but the Gableman doesn't sound like a dancer's name, does it? But I'm not changing it, because it's my name and I believe in people being what they are, and not pretending."

"No boy friends in your schedule, Cyprienne," I asked.

"Oh sure, a date now and then is OK. We used to date once in a while between shows with the boys in 'This is the Army'. They played the same route we did. The point is, your dancing has to be your major interest, everything else has to fit into that. If you really want to dance, it doesn't matter where you do it, as long as it is real dancing and you are growing in your work. The young dancers of today aren't fooled by all this prestige nonsense, and the fancy names of crumbling institutions."

Good for you Cyprienne. If there were enough girls like you, decadent Ole Broadway would be in a tailspin tomorrow. You're right, 'The old order changeth, yielding place to new' and never at such a great rate of speed as today.

We believe the next generation of dancers will be able to look forward to decent, clean and inspiring careers, and it will be because of young kids like 19 years old Cyprienne Gableman who had the vision and the courage to stick to their guns.

ZIEGFELD FOLLIES

(*Continued from Page* 11)

One of the funniest things in all New York is the skit called "Counter Attack" which has to do with food rules and rations at the lunch counter. Incidentally, it's the cleanest skit in the show.

There is no doubt Milton Berle is a high powered and irrestible comedian and gets better every year, even though his gags do take the half tones out of semi-salacious. The funniest part of it is, that he is really funny enough to be a wow without resorting to off color jokes.

Sue Ryan is an equally robust comedian that never fumbles a snicker.

The dance ensembles are handled in the typical Bob Alton manner.

The audience is as thoroughly shocked, entertained and impressed as it hoped it would be.

12 MIDNIGHT

(*Continued from Page* 30)

It's kind of tough writing a monthly column when the shows usually last about two weeks. Since we were at La Martinique, The Barrys, Fred and Elaine, have been doin' the dancin'. Publicity releases say they're good. And who are we to doubt publicity releases? Anyway, La Martinique always has a good show. They have to. They cater to the 'strictly sophisticated', and a part of being a sophisticate is the privilege of being 'just so-o-o-o bored'. La Martinique has a job for itself, but they do it. They keep their patrons amused with good talent and a long but breezy show. Yippe!!!! We almost forgot the dance chorus. We didn't mean to either, because oddly enough these girls are dancers. "The Petite Martiniquettes" not only are decorative, but keep the show moving along at a good clip with a couple of clever dance routines. Credit goes to Eric Victor, who produced the show. The smart hair-dos of the Petites were maddening. Our hair always looks like we just finished combing with an egg beater.

DANCING FOR YOUNG CHILD

(*Continued from Page* 29)

ballet and the most careful modern techniques. Fantasy, too, can make the transition into more significant subject matter. Improvisations can slowly give way to the guiding eye of form, in the sense that children can be taught the elements of composition; the difference between a solo, a duet, a trio, a large group arrangement, etc. At this age, it is particularly important to keep the imaginative spark burning in order to counteract the effects of conventions and codes which increasingly surround the child and which tend to stifle the child's natural creativity. The only way to *preserve* these powers is to give the child the opportunity to exercise them.

Summary

If one wonders why the dancing teacher of children need bother with all this, I can only say that to teach children anything. is one of the greatest responsibilities in the world. Any one subject taught to them embraces of necessity not only the problems of that subject but the basic problems of childhood, itself. Children are not *beneath* us but too often *beyond* us. For the teacher there is no means too little or too great to employ if they help to fathom the child's world and to create a solid, constructive bridge between it and the adult's world in which the child must find her place.

If it is important for the teacher to realize this, it is certainly important for the parent. In the field of dance training for children, parents should become aware of the dance problems just as they have become aware of the problems of progressive education in the academic training of children.

To recapitulate, there is the necessity of balancing the forces of the child's quest for form, love of fantasy, and need of expression. Form should be presented in terms of fantasy and fantasy subjected wisely to the controlling influence of form. There is the importance of constructive content and the recognition of specialized dance activity in relation to age groups. Above all though no mention of it has been made in this article, the dance teachers, themselves, must be imbued with a real interest in children, with sympathy and with love.

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